UC-NRLF
B 3 563 697

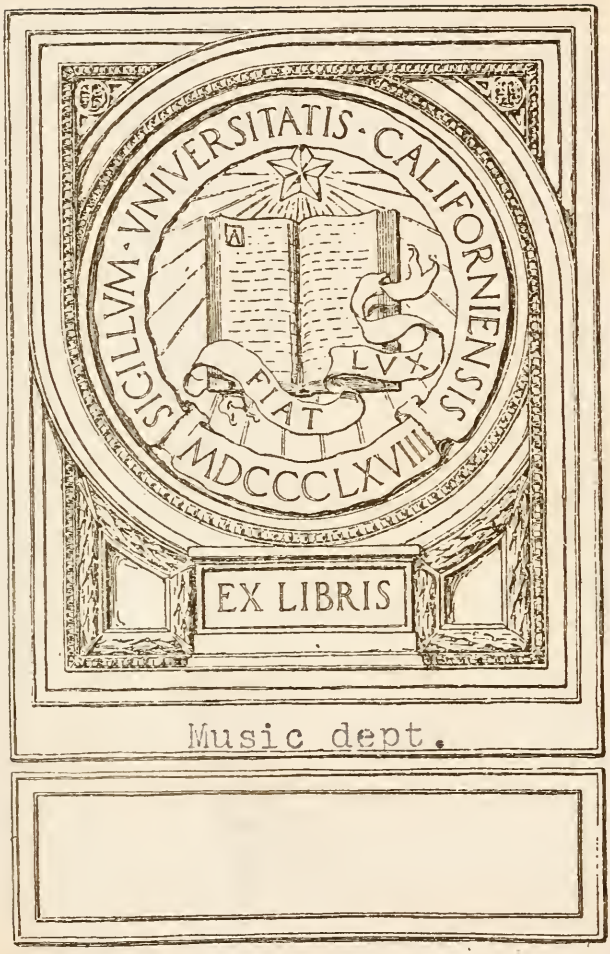
ICAL GROUNDWORK

A Short Course of Aural Training

BY

F. H. SHERA

OXFORD UNIVERSITY PRESS


SIGILLVM · VNIVERSITATIS · CALIFORNIENSIS
FIAT
LVX
MDCCCLXVIII
EX LIBRIS

Music dept.

MUSICAL GROUNDWORK

A Short Course of Aural Training

BY

F. H. SHERA

M.A., MUS.M. CANTAB.,
DIRECTOR OF MUSIC, MALVERN COLLEGE

HUMPHREY MILFORD
OXFORD UNIVERSITY PRESS
LONDON EDINBURGH GLASGOW COPENHAGEN
NEW YORK TORONTO MELBOURNE CAPE TOWN
BOMBAY CALCUTTA MADRAS SHANGHAI
1922

MT35
S48
Music
dept.

PRINTED IN ENGLAND
AT THE OXFORD UNIVERSITY PRESS

PREFACE

MORE than one scheme of Aural Training is already in print; and there would be little excuse for putting forward yet another, save that the writer knows of none which aims at presenting the musical knowledge here dealt with, in the limited time available at many schools. The present little book was originally designed to meet the needs of such pupils as those for whose musical training the writer is responsible—i.e. boys of fourteen to eighteen—who arrive with varying degrees of instrumental technique, but with an almost unvarying ignorance of the elements of musical knowledge, and complete inability to co-ordinate musical sounds and symbols except by playing at sight—and that, as a rule, inaccurately and unmusically.

The works of authorities such as Messrs. Shinn, Macpherson, and Read, admirable though they are for classes with ample time available, offer an exhaustive treatment of the subject which may easily bring bewilderment to a teacher with, say, thirty minutes weekly for three years at his disposal. For such teachers this book has been compiled. At no point does it inexorably require instrumental knowledge on the part of the pupil; and the writer hopes, therefore, that its appeal may be of scope much wider than its original intention promised.

Ideally, every pupil should spend at least an hour weekly on musical (apart from merely instrumental) study—half of it being devoted to what in France is called 'Solfège' (the province of this book), and half to Musical Appreciation. But that ideal is still very far from realization in most schools, and this little work has no pretensions to deal with the latter

645288

subject, though at many points it inevitably overlaps the classic works of Messrs. Macpherson, Scholes, and others, to which its obligations are unmeasured. In several matters, the author's debt to Mrs. J. Spencer Curwen will be readily understood by those familiar with her writings.

Brevity has been the aim throughout. The lessons are planned to occupy approximately thirty minutes each. For some teachers the time will be more than adequate, for others less. The former, however, will easily supplement them; while the latter may find their difficulty met by the fact that not more than ten are allotted to a term. They have been grouped to cover the ground in eight terms, and carefully graded, so that they may be spread over a longer period if desired. Another feature which may increase their usefulness is the provision of plentiful examples, so that a pupil who remains for two terms in one set will not be able to rely on memory for the solution of his problems.

Any part of a pupil's school-life remaining after the completion of the course may be devoted to Counterpoint and Harmony, if he aspires to composition; Harmonic Analysis and a closer study of Form; the History of Music; or Acoustics. These might be taken in succession.

'What is the value of Ear-Training?' one is sometimes asked. A complete answer to the question would demand an Essay; but certain points (from the pupil's side) have been suggested in the first lesson. To the teacher, Ear-Training means Musicianship as distinct from the ability to play or sing; and we are at long last beginning to realize that Musicianship, as a means to intelligent listening, is more important than technical proficiency.

While the first intention of this book is to provide teachers with a carefully-planned scheme, it may well be found of service to the private student and others.

SCHEME

WHATEVER the subject, it is, as we all know, the personality of the teacher that counts; and while the writer's own experience has shown the practicability and usefulness of the methods suggested in the various lessons, *for himself*, he is fully prepared to believe that teachers whose work lies in different spheres from his own, will wish (and rightly so) to modify them to suit their varying requirements.

Again, the writer cannot insist too strongly that, if the best is to be elicited from a class, the class must be encouraged to participate as actively as possible at every point. In some instances an attempt has been made to show how this may be done; but in most, for reasons of space, it has been necessary to reduce what should be the result of a combined voyage of discovery to a dogmatic statement. Teachers who know their business, however, will rarely be in doubt as to the writer's intentions.

The scheme has been divided into compartments, to facilitate reference and to enable the teacher with an even smaller amount of time than thirty minutes weekly at his disposal to omit one or more sections, e.g. the one on Form, should such a course be unhappily inevitable.

A few lines on each section may help to make certain points clearer.

A. *Recreative Music.* Where the curriculum admits of a separate Appreciation lesson every week, the list of Records given in Appendix B may well form a basis of selection for the text of such a lesson. Otherwise, listening, unaided except by a line or two of notes written

on the blackboard, should form a part of every lesson. An ideal plan would have been to correlate the Recreative Music with the Dictation—i.e. by dictating themes from the works played; but, though by a happy accident this may sometimes be possible, such accidents will be rare, especially in the earlier stages. It should not be forgotten, however, that the planning of programmes for Concerts, Organ Recitals, and Voluntaries can and should be made to illustrate in some measure the music which is the topic of the term. This may well be the same throughout the school, and for this reason the schemes have been relegated to an Appendix.

B. *Listening Tests.* In the main, the Associated Board's scheme has been followed. Teachers of prospective candidates, however, should consult the Board's 'Notes on Aural Tests' for its exact requirements.

C. *Time.* The writer would strongly urge the use (in the earlier stages, at least) of Dr. Somervell's card of shorthand signs, which enable a rhythm to be taken down simultaneously with its dictation. As regards the use of the French Time-names, I cannot do better than quote Dr. Somervell's own words: 'Some teachers dislike the French rhythm names. But it can safely be asserted that such opposition comes only from those who have never made a serious attempt to use them. They are as invaluable for rhythm as the Sol-fa names are for pitch, if only for the reason that they give a notation in which tests can be answered *rhythmically*.' A bird's-eye view of the course in Time and Tune will be seen in the margin of Appendix A.

D. *Rhythm.* The lesson-notes should be self-explanatory.

E. *Melody.* It is of paramount importance that the Staff Notation should be taught with the Tonic Sol-fa from the very beginning.

Sight-singing is apt to present difficulties with boys whose voices are in the transitional stage; and for these (but for no others) it should be reduced to a minimum, any time thereby available being devoted to Dictation tests.

F. *Form.* The perception of Form belongs rather to Musical Appreciation than to 'Solfège'; but teachers will find that the outline course here suggested will help many pupils to find their way through classical compositions which seem, to untrained listeners, nothing but purposeless meandering.

Dictation. The most important feature of the whole scheme; but it should not be made a memory test as well. For this reason, the writer has made no attempt to compose original tests. The examples in Appendix A are almost all taken from music with which the pupil is likely to be familiar.

If desired, the Bass Clef may be introduced when Term IV (or even III) is reached.

As an occasional alternative to the dictation of rhythms, lines of poetry may be given, and the class told to insert bar-lines before each principal accent, put note-lengths over each syllable, and add a time-signature. The words of the examples will provide material. Any reasonable solution should be accepted, as, in actual composition, it is unlikely that any two composers' settings of a given line would be identical.

Melody-construction may also be practised, if time allows. If introduced before the study of Cadences (Term III) directions should be given as to the final note of each phrase.

Note. The omission of quotation-marks (e.g. in Term I, Lesson 1) is intended to preclude any idea that *verbatim* delivery is expected or desired.

CONTENTS

		PAGE
TERM I		9
TERM II		18
TERM III		24
TERM IV		31
TERM V		38
TERM VI		45
TERM VII		50
TERM VIII		56
Appendix A.	Musical Examples	63
Appendix B.	Recreative Music	76

TERM I

Lesson 1

A. Recreative Music, played on the Piano, Gramophone, or Pianola, short notes having been previously written on the blackboard. As this feature is common to every lesson in the course it will not be mentioned again. For suggested music, see Appendix B.

B. 'Singing and trying.' Each pupil sings a sound at random; he then tries to locate the note of the same pitch on the piano, stating whether any note he tries is higher or lower than that of the sound sung.

Introductory talk on 'Music as a Language'.

Learning a foreign language means acquiring the ability to converse in it, read it and write it, accurately and idiomatically. This learning involves the training of the eye, the ear, and the mind. Of these, the eye is usually the best trained, the ear the worst.

People who take up the study of a foreign language find that ordinary industry will enable them to read and write it; that to speak it is harder; that to understand other speakers of it is hardest of all. If, however, the training of the ear by conversation has begun sufficiently early in life, conversation presents few, if any, difficulties.

Music—especially good music—is really a foreign language. Hence the importance of training the ear, sooner or later.

Modern-Language teaching and music are similar in many ways. With Set Composition we may compare the arrangement of a piece for some instrument other than the one for which it was originally written—e. g. the arrangement of an orchestral piece for the piano; Free Composition is the same in both; Translation may be likened to the playing or singing

of a musical work; Conversation to practice in listening; while Dictation, as a means of training the ear, is found in both.

Apart from these facts, however, Ear-Training leads the way to such useful and enjoyable things as the ability to sing at sight; to play at sight more fluently; to understand music looked over in a shop or elsewhere without playing or singing it; and at a concert to appreciate all that is going on, to hear much of the detail, and to write down a tune or rhythm that appeals to one.

For people who begin it comparatively late, Ear-Training is hard and very concentrated work; and for this reason it practises them in real *attention*, which is valuable not only in music, but in every sphere of life.

The ground we shall try to cover this term will be this:

A. A piece will be played illustrating some composer or point in the book you are reading.

B. Short listening tests will be given.

C. 'Time' will be studied in Crotchets, Minims, Dotted Minims, and Semibreves.

D. Rhythm will be studied in bars of $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$.

E. Melody will be studied in the seven sounds of the Major Scale.

F. We shall learn something of musical Phrases.

(The above paragraph will, of course, be given only to those pupils who are familiar with the terms used.)

E. *Doh and Soh.*

We will begin to study the sounds of the scale. Listen to this (play **d** and **s** once or twice as in a bugle-call). These you have often heard in bugle-calls. Call the lower one Doh, the upper one Soh, and sing them. Notice that **d** is a sort of 'home-note', **s** a sort of 'away-note'—strong and cheerful.

Now, whatever note we take as **d**, there is always this contrast between **d** and **s**. In the last century, a man named John Curwen invented a system by which all keys could be studied at once, as far as contrasts between different notes of the scale are concerned. It is called Tonic Sol-fa, and this is the beginning of it. (Write **d** and **s** on the board as on a modulator, and have them sung a few times with different key-notes.)

As the music you are or will be concerned with is printed in what is called Staff Notation, we will begin to study that at the same time. Let us write **d** and **s** in the key of C: **d** will be here on C, **s** on . . . ? Here is the key of G, with its F sharp: **d** will be . . . ? and **s** . . . ?[1]

(Practise in each key with

(*a*) Tonic Sol-fa names;
(*b*) Alphabetical names;
(*c*) Singing to 'La'.)

Lesson 2

B. 'Singing and trying' as in Lesson 1.

C. ♩, 𝅗𝅥.

1. Play an example, and ask
   (i) How many note-lengths were used?
   (ii) What was the difference between them?
2. Write the example on the board (without bar-lines, until their use has been explained—see below); let the class tap its rhythm on the desks.
3. Show (i) the French Time-names: Taa and Taa-aa;
   (ii) the shorthand signs;
   (iii) the names 'Crotchet' and 'Minim'.
4. Let the class 'Taa' the example.
5. Write the shorthand signs above the notes; rub out

[1] For pupils without any previous acquaintance with Staff Notation, the use of more than one key in Term I will, of course, require additional explanation.

the notes, and with the help of the class re-translate the shorthand into notes.

D. $\frac{2}{4}$.

1. Play the example with false accentuation, and ask what was wrong. Explain that, in order to make sense, music must have regular accents, just as an army on the march must keep step, or it becomes a mere crowd, devoid of purpose.

2. Explain that these accents are shown by *bar-lines*, which also divide the music into equal lengths.

3. Explain that, when each bar contains the value of two crotchets, the fact is shown by the sign $\frac{2}{4}$ at the beginning of the piece, and that $\frac{2}{4}$ means two-quarters of a semibreve. (If desired, this latter point may be postponed until the semibreve is studied.)

4. Show the conductor's movements—down, up.

5. Play again, the class beating time.

Dictation. Rhythm only. $\frac{2}{4}$.

1. The class plots out the desired number of bars, inserting the $\frac{2}{4}$ signature.

2. The example is dictated, either by tapping or by playing a single note on the piano. Two-bar lengths will be convenient at this stage.

3. The shorthand signs are written *above* the stave, *in their proper places.*

4. They are then transcribed.

(N.B.—Dictation tests should always be written in pencil. They can be 'inked in' subsequently, if desired and time permits.)

Lesson 3

B. 'Singing and trying.'

E. *Upper Doh.*

1. Revise **d** and **s** from Lesson 1.

2. Play a few notes introducing **d'**, telling the class to put

up hands as soon as a new sound is heard. Ask whether it is like either of the other sounds.

3. Show **d**, **s**, and **d'** on a modulator. Sight-singing in two keys.

4. With the help of the class (as always), put in the three notes on the Staff in C and G. Sight-singing as in Lesson 1 (three ways).

5. Write an example on the board (melody only, in minims) and have it sung in two of the three ways specified. Rub it out.

Dictation. Melody only. Key C.

1. Have the Treble Clef and key-signature written.

2. Play the example of E. 5, above. (If it should be found that pupils of retentive *visual* memory write down what they have seen rather than what they hear, the difficulty may be overcome by dictating the example in a key different from that in which it has been sung.)

3. Dictate the example, three notes at a time, the last note of each group being given as the first of the next, and each group being given twice. The notes should be lightly 'dotted in'.

4. Play the example again, for revision, and have the dots converted into minims.

F. *Regular Phrases.* $\frac{2}{4}$ and $\frac{3}{4}$.

Eight-bar sentences should be played, and the class asked to tap or clap whenever a pause or 'breathing-space' seems to occur.

References:

H. = *The English Hymnal* (Oxford University Press).

O. = *The Oxford Song Book* (Oxford University Press).

$\frac{2}{4}$ (or $\frac{2}{2}$)

H. 411. Christchurch.

O. 108. 'There 's nae luck.'

118. 'The wearing of the green.'

$\frac{3}{4}$ (or $\frac{3}{2}$)

H. 466. Hanover.

375. Richmond.

O. 43. 'The first Nowell.'

93. 'Pretty Polly Oliver.'

(*Notes.*—A Sentence ends with an uninverted Perfect Cadence, and contains at least two Phrases.

As $\frac{3}{4}$ has not yet been studied, the $\frac{3}{4}$ examples may be postponed to Lesson 6, if thought advisable.)

Lesson 4

B. 'Singing and trying.'

E. *Me.*

Proceed as in Lesson 3, with necessary changes.

Show **m** as the half-way house between **d** and **s**, and comment on its smooth, restful character. The sight-singing should include some of the examples given, and the class should be asked to identify them.

Dictation. Rhythm and Melody. Key C. $\frac{2}{4}$.

1. The clef and signatures are written, and the bar-lines put in.

2. The class beats time while the example is played.

3. The time is dictated in groups of two bars each, the shorthand being written above the stave.

4. The Melody is dictated and 'dotted in'. Mrs. Curwen's method—one bar at a time, with the first note of the next (each group twice)—should be followed.

5. Time and Melody should be combined.

6. The whole example should be played again, for revision purposes.

Lesson 5

B. A note is sounded as **d**. Each pupil is then asked to sing **m** or **s**, the key-note being given for each test.

C. 𝅗𝅥.

Proceed as in Lesson 2, C, with necessary changes.

2. Show 𝅗𝅥. first as 𝅗𝅥 𝅘𝅥, and explain the Tie.

3. (i) Taa-aa-aa. (iii) A Dotted Minim: the dot added to a note makes it half as long again as before.

D. $\frac{3}{4}$.

1. Play an example in $\frac{3}{4}$ and ask where the accents come.

2. Explain that, when each bar of a piece contains the value of three crotchets, the piece is marked $\frac{3}{4}$.

3. Show the four possible ways (i.e. as far as the notes already learnt are concerned) in which a bar of $\frac{3}{4}$ time can be made up.

4. Show the conductor's movements (back and front), down, right, up.

5. Play an example, the class beating time.

Dictation. Rhythm only. $\frac{3}{4}$.

Proceed as in Lesson 2.

Lesson 6

B. 'Singing and trying.'

E. *Te.*

Proceed as in Lessons 3 and 4, with necessary changes. At this point **t** is the auxiliary to **d'**, and its 'Leading-note' tendency and piercing character should be brought out.

Dictation. Melody only. Key G. Proceed as in Lesson 3.

F. *Regular Phrases. Feminine endings.* $\frac{2}{4}$ and $\frac{3}{4}$.

Compare the first and second phrases of 'The British Grenadiers' (O. 17). It will be found that the first 'subsides', as it were, on the weak second beat; while the second remains firmly on the strong first beat. This 'subsiding' is called a 'feminine ending' (and was a favourite device with, amongst others, Mendelssohn). Cf. Shakespeare's

'Friends, Romans, countrymen, lend me your *ears* (masculine);

I come to bury Caesar, not to *praise him*' (feminine).[1]

[1] Or, perhaps better: 'Some talk of Alex*ander* (feminine)
And some of Hercul*es*' (masculine).

Examples.

$\frac{2}{4}$

H. 198. Deerhurst (as in $\frac{2}{2}$).
5. Merton „ .
O. 40. 'Early one morning.'
13. 'The Bay of Biscay.'

$\frac{3}{4}$

O. 6. 'The Ash Grove.'
70. 'Leezie Lindsay.'

Lesson 7

B. 'Singing and trying.'

E. *Ray.*

Proceed as before. **r** is the connecting link between **d** and **m**, but otherwise its impression varies according to its context.

Dictation. Rhythm and Melody. Key G. $\frac{3}{4}$. Proceed as in Lesson 4.

Lesson 8

B. As in Lesson 5. Notes now available—**d**, **s**, **m**, **r**.

C. *o*.

Proceed as in Lesson 2, C, with necessary changes.

3. (i) Taa-aa-aa-aa.
(iii) A Semibreve.

D. $\frac{4}{4}$.

Proceed as in Lesson 5, with necessary changes.

1. The accents occur on every first beat, as before; and weaker accents occur on every third beat.

2. When each bar of a piece contains the value of 4 crotchets, the piece is marked $\frac{4}{4}$ (or C, which, however, does not stand for 'common', although $\frac{4}{4}$ is often called 'common' time).

3. There are six available ways of filling a bar of $\frac{4}{4}$.

4. Conductor's movements: down, left (or 'inwards'), right (or 'outwards'), up.

Dictation. As in Lesson 2. $\frac{4}{4}$.

Lesson 9

B. 'Singing and trying.'

E. *Fah.*

Proceed as before with necessary changes. Show that **f**

(*a*) is firm in character when approached from **d**, but dull as compared with **s**;

(*b*) forms a bridge between **m** and **s**;

(*c*) often tends downwards to **m**;

(*d*) is a point of rest after **m**—**m f** is similar to **t d** in effect, but less final.

Dictation. Melody only. Key C. Proceed as in Lesson 3.

F. *Regular Phrases.* $\frac{4}{4}$. The examples in the right-hand column contain feminine endings.

Examples.

H. 21. Yorkshire.
84. St. Mary.

O. 14. 'The Blue Bells of Scotland.'
96. 'Rule, Britannia.'

H. 4. Luther's Hymn.
5. Merton.

O. 58. 'Here's a health unto His Majesty.'
110. 'Tom Bowling.'
115. 'The Vicar of Bray.'

Lesson 10

B. As in Lesson 5. Available notes—**d, r, m, f, s, t, d'**.

E. *Lah.*

Proceed as before.

(*a*) When approached from **d, l** has a somewhat mournful character.

(*b*) In a scale-passage, **l** forms a bridge between **s** and **t**, just as **r** forms a bridge between **d** and **m**.

(*c*) Otherwise, like **r**, **l** varies somewhat according to its context.

Dictation. Rhythm and melody. Key G. $\frac{4}{4}$. Proceed as in Lesson 4.

Note on Dictations. We have three varieties:

(*a*) Rhythm only.
(*b*) Melody only.
(*c*) Rhythm and melody combined.

For (*a*), proceed as in Lesson 2; for (*b*) and (*c*), as in Lessons 3 and 4 respectively.

TERM II

Lesson 1

B. 'Singing and trying'.

The Major Scale and its Principal Chords.

1. Revise the major scale by short exercises (*a*) on the Modulator and (*b*) on the Staff, in C and G. (Make no skips except to the notes of the Tonic Chord.)

2. Write the scale of F without flattening the B. Ask if it sounds right. Compare the first half of the scale of C. Let the class discover that the step from E to F is smaller than the others, and show how the addition of a flat to B makes the two scales alike.

3. Compare the second halves of the two scales, and ask if all the steps are equal. Mark the semitones with slurs.

4. The class should now realize the shape of the major scale. To test this, write the scale of C in the middle of the line, and let the class help to extend it upwards, to form the scale of G, and downwards, to form the scale of F.

5. Point out that G and F are close relations of C, as each of them has only one note different. Add, that part of the term's work will be to learn the importance of Chords built on **f** and **s**—the Subdominant and Dominant—in relation to the Chord on **d**—the Tonic.

It may also be explained that, by the end of the term, the class should be able to give the alphabetical names of two

notes in any of the three scales constructed, when they are sounded on the piano; to know all about ♫, ♩. ♪, and two syncopated crotchets; sounds above **d'** and below **d**; and the way in which the phrases of a musical sentence balance one another.

Lesson 2

B. A note is sounded for **d**: each pupil is asked to sing a sound of the major scale, up to, and including **d'**, **d** being sounded for each test.

C. ♫ Quavers. Ta-té.
Proceed as in Term I, Lesson 2.

D. Play examples of $\frac{2}{4}$, including the ♫ figure, the class beating time.

Dictation. As in Term I, Lesson 2. $\frac{2}{4}$.

Lesson 3

B. As in the previous Lesson.

E. *Sounds below* **d**: t_1 s_1. As for all lessons in melody, proceed as in Term I, Lesson 3. Explain that the new **t** and **s** differ from the original ones in pitch, not in character, as was the case with **d'** and **d**; and that they are used by composers to give tunes a wider scope than would be possible with the sounds of only one octave.

Dictation. Melody only. Key C.

F. *Balance of Phrases.* $\frac{2}{4}$ and $\frac{3}{4}$. Explain that the simplest arrangement of phrases is in two's—a statement and a response. Cf. the Versicles and Responses in the Church Service, the division of each verse of the Psalms into two parts by a colon; and Ben Jonson's

> 'In small proportions we just beauties see;
> And in short measures life may perfect be'.

Call the statement *A*, the response *B*; and tell the class

not to clap or tap at the end of the statement, but to say '*A*'; and '*B*' at the end of the response.

Some examples from previous lessons may be used, viz.:

$\frac{2}{4}$	$\frac{3}{4}$
H. 411. Christchurch.	H. 466. Hanover.
O. 17. 'The British Grenadiers.'	O. 6. 'The Ash Grove.'
40. 'Early one morning.'	70. 'Leezie Lindsay.'
108. 'There's nae luck.'	

Lesson 4

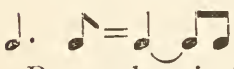
B. 'Singing and Trying.'

E. *Sounds below* **d** : **l**$_1$. Proceed as in Lesson 3 of Terms I and II. Add the key of F.

Dictation. Rhythm and Melody. Key G. $\frac{3}{4}$.

Lesson 5

B. C or G is sounded as key-note; two notes of the Tonic Chord (**d**, **m**, **s**, **d'**) are played, and their alphabetical names are asked for. (Much time may be saved if the answers to this type of test are *written*.)

C.  Dotted crotchet and quaver. Taa-a-té. Proceed as in Term I, Lesson 2, and similarly for all 'C' lessons.

D. Play examples of $\frac{3}{4}$, the class beating time. Include the new rhythmic figures studied.

Dictation. Rhythm only. $\frac{3}{4}$.

Lesson 6

B. As in the previous lesson, including the Leading-note (**t**) and Supertonic (**r**). For the present, however, leaps should occur only between the notes of the tonic chord.

E. *Sounds above* **d'** : **r'** and **m'**. Work out in F as well as in C and G, proceeding as in Lesson 3 of Terms I and II.

Dictation. Melody only. Key F.

F. *Balance of Phrases.* Give a few examples of these in $\frac{4}{4}$ for the class to say '*A*' and '*B*' as before.

Examples.

H. 4. Luther's Hymn.
21. Yorkshire.
O. 58. 'Here's a health unto His Majesty.'
115. 'The Vicar of Bray.'

Regular Sentences. Explain that these are merely combinations of a larger number of phrases than before; and that, although the examples already given were, strictly speaking, sentences, yet such short ones are much rarer than the longer ones now to be examined. Instead of saying '*A*' and '*B*', it will be more convenient to say '1', '2', '3', &c., after each phrase.

Examples.

H. 198. Deerhurst (last 8 bars): four phrases.

O. 70. 'Leezie Lindsay' (16 bars): four phrases.
96. 'Rule, Britannia' (12 bars): three phrases.

Lesson 7

B. As in the previous lesson, including the Subdominant (**f**) and Submediant (**l**). Leaps only as before.

E. *The Tonic and Dominant Chords.*

1. Play **d m s**, and show their pleasant effect when sung simultaneously by making one-third of the class sing each note. Do the same for **s t r**^{l}.

2. Explain that these combinations of notes are called Chords; and that a Common Chord consists of a 'root', 'third', and 'fifth', that **d m s** is the **doh**- or Tonic- or I-Chord; that **s t r**^{l} is the **soh**- or Dominant- or V-Chord.

3. Test aural recognition in one or two keys, playing the dominant chord sometimes below the tonic chord, as well as above it.

4. Explain that, for our ears, all tunes seem to be built on harmonies; and that, therefore, a feeling for the chief harmonies of a key will be of great help in reading them.

5. Take a tune such as 'Rule, Britannia' (O. 96). Play four bars, without passing-notes, and without giving its name. Get the class to suggest tonic or dominant harmony for each bar, and play with supporting harmonies to verify.

6. Write the tune, still omitting the passing-notes, in a key already studied, on the board, indicating the harmonies by **d** or **s**, I or V.

7. Fill in the passing-notes, and let the class discover, by singing, what the tune is.

Dictation. Melody and Rhythm. Key F. $\frac{2}{4}$.

Lesson 8

B. 'Singing and trying.'

C. ♩♩ and ♩ (Syncopated). Taa-aa.

1. Play an example, the class beating $\frac{4}{4}$, and ask if any new note-lengths were heard. Ask if there was anything at all new about it.

2. Write the example on the board, and let the class tap its rhythm. Explain that, when an unaccented note is prolonged so as to cover an accented beat, the result is called Syncopation; and cf. Ragtime. Then proceed as before (Term I, Lesson 2).

D. $\frac{4}{4}$, as in Term II, Lesson 5.

Dictation. Rhythm only. $\frac{4}{4}$.

Lesson 9

B. As in Lesson 2 of this Term (singing a scale-sound from **d'**).

E. *The Tonic and Subdominant Chords.* Proceed as in Lesson 7 of this Term. The **fah**-, or Subdominant-, or IV-Chord consists of **f l d'**.

Dictation. Melody only. Key G.

F. *Regular Sentences.* $\frac{3}{4}$ and $\frac{4}{4}$. (The *first* sentence only.)

Examples.

$\frac{3}{4}$	$\frac{4}{4}$
H. 375. Richmond (as in $\frac{3}{4}$).	H. 84. St. Mary (as in $\frac{4}{4}$).
O. 37. 'Drink to me only.'	O. 1. 'All through the night.'
93. 'Pretty Polly Oliver.'	9. 'The Bailiff's Daughter.'
	57. 'Heart of Oak.'

Rhyme in Music. Taking the first stanza of Gray's 'Elegy', we find that the third line rhymes with the first, the fourth with the second. The same sort of thing often occurs in music, but the rhymes are usually at the beginnings of the phrases. In the following, get the class, after hearing the examples, to say where the 'rhymes' come.

H. 24. Mendelssohn. (a b a b.)
46. Tallis' Ordinal. (a b a b.)
O. 55. 'The harp that once.' (a b b a—the last phrase rhyming at the end.)
64. 'John Peel.' (a a b c.)
65. 'John Brown's body.' (a b a c.)

(It is not intended that more of the above should be used than is implied by the letters in parentheses.)

Lesson 10

B. As in Lesson 7 of this Term (alphabetical names of two notes).

E. *The Tonic, Dominant, and Subdominant Chords.* Revise, following the procedure of Lesson 7 of this Term. If time permits, and the class is fairly proficient, the Dominant seventh may be added, as it is so frequently implied.

(The class may sing $V^7 - I$ in three parts, thus

$$\begin{cases} \mathbf{f} - \mathbf{m} \\ \mathbf{t}_{\text{l}} - \mathbf{d} \\ \mathbf{s}_{\text{l}} - \mathbf{d}. \end{cases}$$

Dictation. Rhythm and Melody. Key C. $\frac{4}{4}$.

TERM III

Lesson 1

B. A note is sounded as **d**. Each pupil is then asked to sing a note of the major scale, including $\mathbf{s}_{\text{l}}$, $\mathbf{l}_{\text{l}}$, and $\mathbf{t}_{\text{l}}$.

Decoration, Modulation, and Cadences.

1. Play an example containing **fe**, and ask the class whether they have learnt enough about the major scale to sing it or write it. Do the same with an example containing **ta** (pronounced 'taw'). Explain that, although the major scale has been learnt, it is possible to use other notes in a tune, in addition, for purposes of decoration.

2. Sound a note as **d**, and have it sung. Play a sentence, including **fe**, which does not modulate. Have **d** sung again. Play a sentence modulating to the Dominant, and have **d** (the new **d**) sung. Do the same with a sentence modulating to the Subdominant.

3. The feature to be noticed in the last two illustrations is that **d** changed in the course of them. This means that the key has changed, or that a *modulation* has taken place. It will be found later that this changing of keys in a composition is a most important part of its construction.

4. The class has practised listening for 'breath-marks' or resting-places at the ends of musical phrases. Explain that these rest-points have been produced by the underlying harmonies, although a long note at the end of a phrase—when there was one—may have helped to produce the impression. A long note at the end of

a phrase, however, always *implies* harmony; and the harmonies which support the ends of phrases are called *Cadences*, and will be studied this term.

5. Other matters to be studied are Compound Time, where the 'beat' is a dotted crotchet, instead of a simple one; giving the alphabetical names of three notes in a key; singing the lower or higher note of two played simultaneously; and the scales of D and B flat.

Lesson 2

B. C, G, or F is sounded as key-note. The pupils are then asked individually or collectively (i. e. on paper) to give the alphabetical names of three-note groups played.

C. ♩., 𝅗𝅥., ♫♩.

(Compound Time is begun at this point because of its frequency in composition, and because its initial stages involve only the notes already written.)

Proceed as in Lesson 2 of Term I. The main point to be brought out is that the 'beat' consists of the sum of three quavers, and is therefore a dotted ($1\frac{1}{2}$) crotchet. When this occurs, we have 'Compound' time.

The time-names are:—♩. = Ta-é-i or Taa;

𝅗𝅥. = Ta-é-i-a-é-i or Taa-aa;

♫♩ = Ta-té-ti.

D. $\frac{6}{8}$. As $\frac{6}{8}$ means six quavers, which, added together, amount to two dotted crotchets, the conductor beats as for $\frac{2}{4}$—down, up. Play e. g. O. 47, the class beating time.

Dictation. Rhythm only. $\frac{6}{8}$.

Lesson 3

B. As in the previous Lesson (alphabetical names of three-note groups).

E. *Fe.*

Proceed as before. The new point to be emphasized is

that additional notes are brought in to decorate the melody. Introduce (on both Modulator and Staff). **d** $\mathbf{t_1}$ **d**, s **fe** s, **d'** t **d'**, s **fe** s, **f fe** s, s **fe** **f**.

Draw the attention of the class to the fact that, although we speak of 'F sharp', we write 'sharp F'. Keys C, G, and D.

Dictation. Melody only. Key G.

F. *Perfect and Imperfect Cadences.*

1. Play the first two lines of H. 394, London New. Ask which of the three chords (**d**, s, **f**, &c.) comes at the end of each line; and what is the effect of each.

2. Explain that the chord of s moving to the chord of **d** at the end of a phrase is called a Perfect Cadence; and cf. the familiar 'Final Amen'. Point out that it makes no difference which note of the chord comes at the top, and that the whole chord should be listened to.

Explain that the s chord (however preceded) at the end of a phrase constitutes an Imperfect Cadence.

3. Test recognition by playing Perfect and Imperfect Cadences in one or two keys.

Lesson 4

B. Two notes, within the limits of an octave, are struck together, for each pupil to sing the lower (or, occasionally, the higher) note.

E. *Fe with modulation.*

Play one of the examples to Lesson 3 of this Term, and have **d** sung. Then take one or more of the examples to this Lesson; sound **d** before playing it, and have the new **d** sung at the end. Show that the 'centre of gravity' (i. e. **d**) has now shifted from the original **d** to the original s, and that the cause of this is the use of **fe** as a new **t**. (This is inaccurate, for good modulations usually traverse more 'common ground' than the one 'Bridge-tone'; but it is enough for the present.) Practise as before.

Dictation. Rhythm and Melody. Key D. $\frac{6}{8}$.

F. *Perfect and Imperfect Cadences.* Revise the previous Lesson, and test first with isolated examples, then with e.g.

O. 40. 'Early one morning.'
66. 'The Keel Row.'

Lesson 5

B. As in the preceding Lesson (humming or singing one of two notes sounded simultaneously).

C. ♩ ♪.

Proceed as before. Let the class beat time as the example is played; and ask in how many ways the beats were filled, and what was the new way introduced. Time-name—Ta-é-ti.

D. Further practice in beating $\frac{6}{8}$.

Dictation. Rhythm only. $\frac{6}{8}$.

Lesson 6

B. A rhythmical phrase of about six notes is tapped by the teacher for each pupil, who repeats it. $\frac{2}{4}$, $\frac{3}{4}$, or $\frac{4}{4}$; no note shorter than a crotchet.

E. *Ta* (pronounced 'taw').

Proceed as for *fe*; keys C, F, and B flat.

Dictation. Melody only. Key F.

F. *Introduction of Plagal Cadences.*

1. Play the last three chords of the chorus 'And the Glory' (*Messiah*), and ask what the last chord but one is.

2. Explain that the chord-progression **f–d** (IV–I, &c.) is called a Plagal Cadence, and cf. the 'Amen' usually found at the end of a hymn-tune.

3. Test recognition by playing isolated examples of all

the three cadences studied, and then by playing e. g.

H. 260. Melcombe—l. 1.
365. Old Hundredth—ll. 1 and 2.
O. 15. 'Bonnie Charlie's now awa'.'
126. 'Ye Banks and Braes.' Second half.

Lesson 7

B. As in Lesson 1 of this Term (scale-sounds from **d**).

E. *Ta with modulation.*

Proceed as for **fe** with modulation, Lesson 4 of this Term.

Dictation. Rhythm and Melody. Key B flat. $\frac{3}{4}$.

F. *Inverted Cadences.*

1. Play the first line of H. 31, St. Thomas, ending it with an uninverted cadence, and then in its original form.

2. Explain that when either chord of a cadence has in the Bass a note other than its root, the cadence is said to be 'inverted'.

3. Test with examples of each cadence inverted, the class describing the cadence as Perfect, Imperfect or Plagal; then contrast Inverted Cadences with their 'direct' forms.

4. Variety of cadence lightens and diversifies the structure. Cf. the wooden effect of 'end-stopped' lines in poetry, contrasted with the 'run-over' form. Take such a stanza as—

'I arise from dreams of thee.
I was sleeping in the night.
The winds are breathing low.
The stars are shining bright.'

and see what Shelley does with it in this respect:

'I arise from dreams of thee
In the first sweet sleep of night,
When the winds are breathing low
And the stars are shining bright.'

Lesson 8

B. As in Lesson 2 of this Term (alphabetical names of three-note groups).

C. *Anacrusis of* 𝅗𝅥, 𝅘𝅥, ♩ ♩, *or* ♫.

1. Suppose note-values put to

(*a*) 'Sun-girt city! thou hast been
Ocean's bride and then his queen';

or to (*b*) 'Merrily, merrily shall I live now
Under the blossom that hangs on the bough'.

It is evident that each line (or phrase) would begin at the beginning of a bar.

2. If every line of poetry began on an accent, poets would not have explored all the possibilities of their craft; so, just as the ends of lines sometimes have 'feminine endings', certain metres begin their lines on unaccented syllables with the same object in view—variety. Examples:

(*a*) 'The curfew tolls the knell of parting day.'

(*b*) 'The Assyrian came down like a wolf on the fold.'

3. In music we find a similar thing happening. Musical phrases most frequently begin on a weak beat.

4. Play a few phrases, announcing the time, and letting the class beat it, asking whether each phrase begins on a strong beat or weak one.

5. Show the crotchet, minim, and dotted minim rests, and the time-names Saa, Saa-aa, and Saa-aa-aa.

6. Have an example read to the time-names, and transcribed into shorthand.

D. Play a few examples in $\frac{2}{4}$, $\frac{3}{4}$, or $\frac{4}{4}$, and let the class say which is being used.

Dictation. Rhythm only. $\frac{4}{4}$.

Lesson 9

B. As in Lesson 4 of this Term (singing one of two notes struck together).

E. Revise **fe**, with and without modulation. Cf. Lessons 3 and 4 of this Term. Use keys F and B flat, so as to show **fe** as a natural.

Dictation. Melody only. Key D.

F. *Interrupted Cadences.*

1. Play H. 508. Quam Dilecta (ll. 1 and 2), ending the first line with a Perfect Cadence. Ask what the cadences were.

2. Play the original cadence to line 1, and show the difference, explaining that when the **s**-chord is followed by a chord other than that of **d**, we have an Interrupted Cadence.

3. Test with examples.

Lesson 10

B. As in Lesson 6 of this Term (tapping rhythmical phrases). The following note-groups may now be considered available—♫, ♩. ♪, ♩‿♩, or ♩ (syncopated).

E. Revise **ta**, with and without modulation. Cf. Lessons 6 and 7 of this Term. Use keys G and D, so as to show **ta** as a natural.

Dictation. Rhythm and Melody. Key B flat. $\frac{6}{8}$.

F. *Revision of Cadences.*

The only new point to be brought out here is the question of modulation. Analyse the cadences of e.g. H. 260, Melcombe, thus—

Line 1 — Plagal.
2 — Perfect in A.
3 — Interrupted.
4 — Perfect in D.

Then let the class do the same for

H. 177. University College.
O. 9. 'The Bailiff's Daughter.'

TERM IV

Lesson I

B. A note is sounded as **d**. Each pupil is then asked to sing a note of the major scale. **fe** or **ta** may be asked for, but should at present be taken only by step, **d'** or **l** being given for **ta**, **s** or **f** for **fe**.

Intervals.

1. Sight-singing up to this point has been founded on the impression produced by any note of a scale contrasted with its key-note. (Instances.) Practice on the Modulator and Staff, however, has probably caused the making of experiments in judging the distance between any two successive notes.

2. This (vertical) distance is called the Interval, and the study of Intervals will be begun this Term.

3. Intervals are always reckoned from the lower note to the higher, and in naming them both notes are included. We say that from Monday to Wednesday is *two* days; but the Interval from C to E is called a *third*. (Examples.)

4. The next step is to distinguish between major and minor intervals. A second, third, sixth, or seventh is major if its upper note is in the major scale of its lower note, no matter what the key. (Examples.)

5. Major octaves, fourths, and fifths are called 'Perfect'. The distance from one note to the next is called a semitone; and a distance of two semitones is called a whole tone or major second. (Examples.)

6. Intervals can be converted from major to minor and vice versa by adding an accidental to either note. (Examples.)

7. Perfect intervals can be augmented and diminished similarly. (Examples.)

List of Intervals, reckoned upwards from C.

Semitone: C sharp or D flat.	Whole tone or major second: D.
(Minor second: D flat.)	Minor third: E flat.
Major third: E.	(Diminished fourth: F flat.)
Perfect fourth: F.	Augmented fourth: F sharp.
Diminished fifth: G flat.	Perfect fifth: G.
(Augmented fifth: G sharp.)	Minor sixth: A flat.
Major sixth: A.	Minor seventh: B flat.
Major seventh: B.	(Diminished octave: C flat.)
(Perfect) octave: C.	(Augmented octave: C sharp.)

8. Other ground to be covered during the Term includes:—singing the middle note of three sounded simultaneously; groups of semiquavers; the form of short compositions of more than one sentence; the scales of A and E flat.

Lesson 2

B. As in Lesson 2 of Term III (alphabetical names of three-note groups). Any key with not more than two sharps or flats in the signature.

C. . Ta-fa-té-fé.

D. $\frac{3}{8}$.

This 'time' may be introduced by writing a passage in $\frac{3}{4}$, and then halving the length of each note; then, by breaking up a bar of $\frac{6}{8}$ into two bars of $\frac{3}{8}$. Any example of $\frac{3}{4}$ may be used to give practice in beating time. $\frac{3}{4}$ and $\frac{6}{8}$ passages may be set for conversion into $\frac{3}{8}$.

Dictation. Rhythm only. $\frac{3}{8}$.

Lesson 3

B. Two notes within the limits of an octave are struck together for each pupil, who is asked to hum or sing the lower (or higher) note.

E. *The Octave.*

1. Practise (*a*) on the Modulator (upwards and downwards)—**d**-**d'**, &c.—within the range of sounds studied; (*b*) on the Staff; then play a note on the piano for each pupil to sing an octave upwards or downwards.

2. Play examples, the class putting up hands when the octave leap occurs.

3. Have one or two octaves written on paper (in semibreves).

4. Sight-singing.

Dictation. Melody only. Key D.

F. *Binary Form.*

1. Sentences are now to be combined into paragraphs. A paragraph may consist of one sentence only, but has usually more.

H. 373. Gott sei Dank.

Sentence 1 ends 'out of the key'; Sentence 2, 'in the key'. Note that the second phrases of each sentence are almost identical, except for key.

2. It is frequent for the first phrase of a song to be repeated, with or without modification, at the end of the second sentence:

O. 45. 'Flowers in the valley.'

3. The essential feature of Two-part Form for our purposes is that the first part should end out of the original key, the second in it; but many Folk-Songs may be regarded as in Two-part Form though they do not fulfil this condition (e.g. O. 9. 'The Bailiff's Daughter').

Lesson 4

B. A Common Chord (major or minor), in root-position with the fifth at the top, is sounded for each pupil, who is asked to sing the middle note.

E. *Tones and Semitones.*

1. Analyse the major scale, recalling that the smaller intervals are called Semitones, the larger Tones.

2. Point groups such as **r m r**, **m f m**, **s f s**, **d' t d'**, and ask whether each contains a semitone or tone.

3. In the major scale, semitones occur between the third and fourth, and seventh and eighth degrees. Write a scale on the board, the class indicating whether each step is a tone or a semitone. Mark the semitones with slurs. (Except for the nomenclature, the class should be familiar with this exercise from Lesson 1 of Term II.)

4. Let the class write e. g. the scale of A major, similarly.

5. Sight-singing test.

(In 3 and 4 above, **fe** and **ta** should be added if time permits.)

Dictation. Rhythm and Melody. Key A. $\frac{3}{8}$.

F. *Binary Form.*

1. Play a short example, e. g. O. 45. 'Flowers in the valley', once for listening and once for the class to say 'A' at the end of the first part, 'B' at the end of the second. Write on the board—

Binary (Two-part) Form.

A.	B.
| Tonic Other key. || x	Tonic ||

2. Explain that this principle may be greatly extended, and play e. g. Bach, Prelude in G (XLVIII, Bk. 2), analysing similarly.

Lesson 5

B. A rhythmical phrase of about eight notes is tapped by the teacher for each pupil, who then repeats it. $\frac{6}{8}$ should now be included, as far as treated in Lesson 5 of Term III.

C. Ta-té-fé.

D. Revise the conducting beats for all 'times' learnt—$\frac{2}{4}$, $\frac{3}{4}$, $\frac{3}{8}$, $\frac{4}{4}$, $\frac{6}{8}$.

Dictation. Rhythm only. $\frac{3}{4}$.

Lesson 6

B. As in Lesson 1 of this Term (sounds from **d**). As an experiment, **ta** may be asked direct from **d**, **fe** from **d'**.

E. *Further practice in Tones and Semitones.*

1. Play the Camidge Chant (in the examples for this lesson), and ask for hands to be put up when a note occurs which is neither a scale-sound, nor **fe** nor **ta**.

2. Explain that, for purposes of decoration, any note of the scale may be chromatically altered—i. e. may be raised or lowered a semitone by the addition of an accidental. Write the Chromatic Scale on the board (with sharps ascending and flats descending), and have it sung.

3. Explain that too many 'chromatics' are apt to weaken the strength of a tune, but that much depends on the composer who uses them.

4. Sight-singing.

Dictation. Melody only. Key B flat.

F. *Ternary Form.*

1. Play e.g. O. 104. 'Song of the Western Men' (or 23. 'Charlie is my Darling'), and ask the class to suggest a formula (A B A).

2. Explain that this Three-part or Ternary Form is the commonest of all for short pieces.

3. Analyse similarly O. 115. 'The Vicar of Bray', pointing out the repetition of A. Omit the Chorus.

4. Play any short piece in Ternary Form for similar analysis.

Lesson 7

B. As in Lesson 2 of this Term (alphabetical names of three-note groups). Leaps may now be made in which only one note of the Tonic Chord is involved.

E. *Thirds.*

1. Point a Modulator exercise of 'scale-thirds' (**d m**, **r f**, **m s**, &c., up and down).

2. Point groups of major thirds, **d m d**, **f l f**, **s t s**, **m d m**, &c.; then of minor thirds, **r f r**, **m s m**, **l d' l**, &c.). Ask which set of examples contained smaller leaps, and name the larger thirds major, the smaller minor.

3. Test with groups of four notes, e.g. **d m r f**, and ask where the major third came.

4. Write a scale on the board, and indicate the major thirds by lines drawn over them, the minor by lines drawn under them. Point out that major thirds occur above the Tonic, Subdominant, and Dominant; and that the chords based on these are called Major Chords because of the quality of their thirds.

5. Let the class write another scale, marking it similarly.

6. Sight-singing.

Dictation. Rhythm and Melody. Key E flat. $\frac{4}{4}$.

F. *The Minuet.*

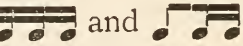
1. Play O. 115. 'The Vicar of Bray', and point out that B begins with a sort of development of A.

2. Play a Minuet, e.g. the Trio of the one from Mozart's Symphony in G minor, analysing similarly.

Lesson 8

B. As in Lesson 3 of this Term (singing one of two notes struck together).

C. Taa-fé or Ta-éfé.

(As illustrations, H. 289. St. George and O. 1. 'All through the night' may be written in notes of half the original lengths, in $\frac{2}{4}$; and ties may be placed on the and  groups in the examples to Lessons 2 and 5 of this Term.)

D. '*Halving and Doubling.*' Simple Time.

This exercise will be found to aid the grasping of bars

containing several notes. A beginning was made in Lesson 2 of this Term and in C above. Have examples of $\frac{4}{4}$ written in $\frac{2}{4}$, of $\frac{2}{4}$ in $\frac{4}{4}$.

Dictation. Rhythm only. $\frac{2}{4}$.

Lesson 9

B. As in Lesson 4 of this Term (singing the middle note of a common chord).

E. *Thirds continued.*

As before, with special attention to minor thirds.

Dictation. Melody only. Key C.

F. *The Minuet.*

A longer example, with more extended and important development, may now be taken, e. g. the Scherzo of Beethoven's Sonata in A flat, op. 26 (without the Trio).

Explain that the Scherzo is a development of the Minuet, to be illustrated in the next Lesson.

Lesson 10

B. As in Lesson 5 of this Term (tapping rhythmical phrases). In $\frac{2}{4}$, $\frac{3}{4}$, or $\frac{4}{4}$, anacrusis of a crotchet or two quavers may be included.

E. *Thirds (continued).*

1. Strike various notes on the piano, and ask for a major or minor third to be sung above or below them.

2. Revise any points requiring revision.

3. Write an example on the board and mark the major thirds above the stave, the minor thirds below.

4. Sight-singing.

Dictation. Rhythm and Melody. Key F. $\frac{2}{4}$.

F. *The Minuet and Trio.*

Illustrate the evolution of the form through Bach, Minuet from Partita in B flat—

[*Binary*] A. B.

| Tonic.....Dominant || Foreign key.....Tonic. ||

to Beethoven, Allegro from Sonata in E flat, op. 7.

[*Ternary*] A.	B.	A^2.
Subject in Tonic. Episode. Subject in Dominant.	Development (various keys).	Both Subjects in Tonic, the Episode and second Subject being expanded. Coda. ‖

(The Minuet has thus three forms—two as above, and the intermediate one of Beethoven's op. 26, with development and full return of A in the Tonic.)

Explain the term 'Coda', and play the Scherzo and Trio from Beethoven's op. 26, pointing out that the Trio is simply another Minuet; that the sequence of Minuet—Trio—Minuet is merely a larger Ternary Form; and that the Minuet, as its pace increased, lost its stately-dance character, and was renamed 'Scherzo' (a joke)—eventually being written in any kind of time, and not necessarily in $\frac{3}{4}$.

TERM V

Lesson 1

B. Alphabetical names of four notes, as in Lesson 7 of Term IV, &c. The keys of A and E flat may be added, with the sharpened fourth (**fe**) and flattened seventh (**ta**).

Revision of the Major Scale. Modes.

1. Construct on the blackboard the scale of E major, marking the semitones with slurs. Let the class write that of A flat major on their papers.

2. It will now have been realized that the major scale is simply a certain pattern of sounds. It is by far the most frequent and important, but composers would have been

men of poor inventive power if they had not experimented with other patterns.

3. Write a scale on D without sharps—i.e. as on the white notes of the piano. Play a tune in this Mode (e.g. H. 31, or part of it, transposed down a fourth, melody only) and then in the major scale of D. It will be seen that the effect is quite different, for the scale has a different pattern. Mark the semitones. Do the same on E, illustrating with, e.g., H. 92.

4. The name for these patterns is *Mode*; and, strictly speaking, the Major scale should be called the Major Mode.

5. After the Major Mode, what Mode do composers most frequently employ? Can any reason be suggested for calling these two 'major' and 'minor' respectively? Listen to the thirds.

6. Work for the Term:—giving the alphabetical names of four notes played; recognition of time-signatures; distinguishing major and minor common chords; more time-figures; $\frac{9}{8}$ and $\frac{12}{8}$; irregular phrases; and the construction of a Rondo.

Lesson 2

B. Two notes within the limits of an octave are struck together for each pupil, who is asked to sing the lower or higher note.

C. Taa-fé-ti or Ta-éfé-ti.

(It may be held that this rhythm is introduced out of its logical place. Its extreme frequency must be the excuse for this course.)

D. $\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$.

Show that, as $\frac{6}{8}$ = two bars of $\frac{3}{8}$, so $\frac{12}{8}$ = two bars of $\frac{6}{8}$; and that $\frac{6}{8}$, $\frac{9}{8}$, and $\frac{12}{8}$ are exactly analogous to $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$, except that the unit is a dotted crotchet instead of a crotchet. The conducting beats for $\frac{9}{8}$ and $\frac{12}{8}$ are the same as for $\frac{3}{4}$ and $\frac{4}{4}$.

Dictation. Rhythm only. $\frac{6}{8}$.

Lesson 3

B. Each pupil is asked to sing the middle note of three sounded together. Major and minor common chords, with their inversions, are available, provided that the limits of an octave are not exceeded.

E. *Fourths.*

1. Modulator practice on scale-fourths, omitting the augmented one, **f t.** Three-note groups—**d f d**, &c.—will help to fix the interval. They should be sung upwards and downwards.

2. Staff practice in two keys. The class should be able to state the name of the interval as soon as asked.

3. Strike odd notes on the piano and ask for fourths to be sung above or below them.

4. Write a few notes on the board for the class to copy and add the fourth above or below them.

5. Sight-singing.

Dictation. Melody only. Key E.

F. *Sentence Construction.*

Each example is played twice, once for listening and once for analysis. The number of 'first beats' in each phrase should be counted, and the result written.

Examples.

H. 268. Ar Hyd y Nos. (4. 4. bars and then 2. 2. 4. bars.)

O. 40. 'Early one morning.' (4. 4. bars and then 2. 2. 4. bars.)

96. 'Rule, Britannia.' (4. 4. 4. bars and then 2. 2. 4. bars twice.)

Lesson 4

B. Repetition of rhythmical phrases tapped by the teacher. The number of notes may possibly be increased to ten. The new groups available are .

E. *Fourths* (continued).

Proceed as in the previous lesson. Include the augmented

fourth, and show its harmonic (and most frequent) effect by having it sung in two parts, thus :

{ t d'
{ f m.

Dictation. Melody and Rhythm. Key C. $\frac{12}{8}$.

F. *The Rondo.*

The Rondo should be treated as an expansion of the simple Ternary Form. The following examples should be played through and analysed, in this lesson and in nos. 6 and 10 of this Term.

H. 622. St. Theodulph. A. B. A. B. A., &c.

O. 19. 'The Campbells are coming', or any other song with a chorus.

Purcell, 'I attempt from love's sickness to fly.' A. B. A. C. A.

Beethoven, Rondo from Pf. Sonata, op. 79. A. B. A. C. A, with 'links' and Coda.

Lesson 5

B. *Recognition of Time-signatures.* A few bars are played in simple time. After each passage the pupils say (or, better, write) the name of the time-signature. Discretion in marking will be necessary : e. g. it should be allowable for a slow $\frac{2}{4}$ passage to be described as $\frac{4}{4}$, &c.

C. ♪♩ Ta-té-i.

D. Practice in '*halving or doubling*' compound time. Written by the class.

1. Convert a $\frac{6}{8}$ passage into $\frac{12}{8}$: i. e. re-write, omitting alternate bar-lines, with the $\frac{12}{8}$ signature.

2. Convert a $\frac{3}{4}$ passage (from the examples to Term I, Lesson 5) into $\frac{6}{8}$: halve the length of each note, omit alternate bar-lines and add the $\frac{6}{8}$ signature.

5. Convert a $\frac{3}{4}$ passage from the same set of examples into $\frac{9}{8}$: write a dot after each note and add the $\frac{9}{8}$ signature.

Dictation. Rhythm only. $\frac{9}{8}$.

Lesson 6

B. Common chords are played in root-position with any note at the top, and the class is asked whether each is major or minor.

E. *Fifths.* Proceed as in Lesson 3 of this Term.

Dictation. Melody only. Key A flat.

F. *The Rondo* (continued). Cf. Lesson 4 of this Term.

Lesson 7

B. As in the previous lesson, adding inversions.

E. *Fifths* (continued).

Revise the previous lesson. Refer back to the chords of the Tonic, Dominant, and Subdominant, and point out that their highest notes are each a fifth from their respective roots.

Dictation. Rhythm and Melody. Key F. $\frac{2}{4}$.

F. *Irregular phrases.*

Analyse some of the following examples as in Lesson 3 of this Term, from Bertenshaw's *Rhythm, Analysis, and Musical Form* (Longmans) :

397.	Lengthening.	4 : 4, 2.
399.	,,	4, 2 : 4.
403 and 404.	,,	4 : 4 : 4 : 2, 3.

Lesson 8

B. As in Lesson 1 of this Term (alphabetical names of four notes). Leaps may now be made with increasing freedom.

C. *Anacrusis of* ♪ and ♫.

1. Cf. Term III, Lesson 8. To illustrate, write a line of such songs as

(*a*) 'In Scarlet town, where I was born' ('Barbara Allen'),

(*b*) 'Here 's a health unto His Majesty' ;

asking where the first accent falls. When it is seen that

in (*a*) the first accent is on 'Scar-', in (*b*) on 'health', the figures to be learnt will be easily grasped.

2. The rests and their time-names are as follows:

$\frac{2}{4}$ ᒥ ᒣ ♪: Saa-a-té.

$\frac{3}{4}$ ᒥ ᒥ ᒣ ♪: Saa-aa-a-té.

$\frac{3}{8}$ ᒣ ᒣ ♪: Saa-aa-taa.

$\frac{4}{4}$ — ᒥ ᒣ ♪: Saa-aa-aa-a-té.

$\frac{6}{8}$ ᒥ ᒣ ᒥ ♪: Sa-é-i-a-é-ti,

or

: Saa-a-é-ti.

For the two-semiquaver anacrusis in $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$, té will be replaced by té-fé; in $\frac{3}{8}$, taa will be replaced by ta-té; and in $\frac{6}{8}$ by ti-fi.

D. *Further practice in time-conversion.*

$\frac{12}{8}$ may be converted into $\frac{6}{8}$, $\frac{6}{8}$ into $\frac{3}{8}$, $\frac{9}{8}$ into $\frac{3}{4}$.

Dictation. Rhythm only. $\frac{4}{4}$.

Lesson 9

B. As in Lesson 2 of this Term (one of two notes struck together). The names of the intervals should now be asked.

E. *The Diminished Fifth.*

1. Play or point a series of scale-fifths, introducing **t f'**. Ask whether all the fifths were the same.

2. Explain that only one fifth of this character is found in the major scale.

3. Play or point again, ending with **t₁ f** or **f' t**, and asking whether the last note seems to be tending in any direction.

4. Show the harmonic effect of the diminished fifth and its familiar resolution, by making half the class sing **f m**, the other half **t₁ d**, first successively, and then simultaneously.

5. Invert the parts, and it will be realized that the augmented fourth (Lesson 4 of this Term) is only the diminished fifth upside down, and vice versa.

6. Sight-singing.

Dictation. Melody only. Key A minor.

F. *Irregular phrases* (shortening).

Cf. Bertenshaw, *op. cit.*:

406. Overlapping sentences: 4 : 4 : 4 : 4 = 15, because 8 = 1.
407. „ phrases: 4 : 4 = 7, because 4 = 1.
409. Omitted bar: 4 : 3 = 8.
410. „ „ : 3 : 4 = 8.
411. Three-bar phrases: 3 : 3 = 6.

Lesson 10

B. As in Lesson 4 of this Term. The following groups may be included: ♩. ♪♪, ♪ ♩, and anacrusis of ♪ or ♪♪.

E. *The Minor Seventh.*

1. Point the following: **d m d s d d' d m d s d t**, and ask if the last interval is easy to sing.

2. Repeat with **f l f d f f' f l f d' f m'**; then give **s t s r' s s' s t s r' s f'**: the answer will probably be that **s f'** was easier than either of the others.

3. Repeat with the minor sevenths **r d'**, **m r'**, and **l, s**. Point out that these more tolerable sevenths occur above every note of the scale except **d** and **f**, but that the only important one at present is the one above **s**. These are *minor* sevenths, those above **d** and **f** are *major*.

4. Show the harmonic effect of the Dominant Seventh by writing it on the board and having it sung (**s, d** and **f m**).

5. Have a scale written, and the minor sevenths slurred below, the major above.

6. Sight-singing.

Dictation. Rhythm and Melody. Key G. $\frac{3}{4}$.

F. *The Rondo.*

Cf. Lesson 4 of this Term. If an additional example is required, Schumann, Arabeske, op. 18, will serve.

TERM VI

Lesson 1

B. Singing the middle note of three struck together, as in Lesson 3 of Term 5.

The Minor Scale (or Mode).

1. It will have been grasped by now that Modes or Scales are simply series of notes with different patterns.

2. The Mode based on C is simply our ordinary major scale, which can be transposed to any level.

3. From about 1600 to 1900 the Mode on A came to be used more and more; but composers made one or two slight alterations in it.

4. In a cadence, they felt that, when the leading-note was followed by the tonic, the feeling was much more *final* if the leading-note was placed a semitone below the tonic, than when it was a tone below: they therefore raised the seventh degree by adding a sharp or natural as required.

5. As this produced a harsh and vocally difficult interval between the sixth and seventh degrees, they avoided the difficulty as follows: moving up from dominant to tonic, they sharpened the sixth as well as the seventh; moving down from tonic to dominant, they left both the seventh and sixth unsharpened.

6. For the present the Mode on A, *with* sharpened seventh, will be used. (Transpose it on to E; and on to D.)

7. It should be noted that the key-signature provides only what is required for the Mode; and that the sharpened sixth and seventh have to be supplied by accidentals.

8. Other work for the term: Recognition of the inversions of common chords and of cadences; more time-groups; less usual time-units; the plan of an Overture and of the First Movement of a Sonata.

F. *The Overture.*

1. The most important and elaborate expansion of Ternary Form. Originally an 'opening' piece; but often written independently as a concert piece.

2. *Evolution.* Analyse O. 104. 'The Song of the Western Men'.

A. B. A.

Cf. the Allegro alluded to in Lesson 10 of Term IV:

A.	B.	A^2.
Theme in Tonic, passing to theme in Dominant.	Development (various keys).	Original themes both in Tonic.

3. A now develops into two Subjects. The first is in the Tonic, and is connected by a 'link' or 'Bridge' modulating to the key of the Second Subject. The latter is often a group of themes,[1] in a key or keys other than the Tonic, sometimes finishing with a miniature Coda ('Codetta'). A is called the

Exposition.

S 1. In Tonic. Bridge. S 2. In some other key or keys.

Lesson 2

B. Recognition of time-signatures, as in Lesson 5 of Term V. Compound time may now be included.

C. ♪♩♪. Ta-té-a-té.

This is a development of Lesson 8 of Term II, and should be treated similarly. Show that it may occur in $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$. Write the example on the board with the crotchets as two tied quavers; then replace the tied quavers by crotchets.

E. *Sixths.*

1. Point scale-thirds and sixths combined, thus: **d m d'**, **r f r'**, **m s m'**, &c. The class may be given the full chords (**d m s d'**, &c.), and told to *think* the third note up or the second down, as the case may be.

[1] This distinguishes it from the simpler 'Minuet' form,

2. Repeat on the Staff, giving also e.g. **d s l, l r d**, &c., the fifth being first sung, then thought.

3. Ask the class what interval has been practised.

Dictation. Rhythm and Melody. Key A minor. $\frac{3}{4}$.

Lesson 3

B. Recognition of common chords and inversions, major only. (Answer required 'root position', 'first inversion', 'second inversion', as the case may be.)

E. *Sixths* (*continued*).

1. Point sixths with a view to finding whether any of them were easier to sing than the others. Show that the sixths above **m, l**, and **t** are minor, the others major.

2. Strike various notes (several in one key), and have minor sixths sung above or below them.

3. Sight-singing.

F. *The Overture* (*continued*).

Play illustrative Expositions, e.g. Rossini, Overture to 'Tancredi'. Explain that the first movement of a Sonata has an Exposition of the same plan, and play e.g. that of Beethoven, Sonata op. 14, no. 2.

Lesson 4

B. As in the previous Lesson, including minor common chords. The answers must now include the quality (major or minor) of the chord, as well as its position; and, for this, each may be played twice.

Dictation. Rhythm and melody. Key E minor. $\frac{4}{4}$.

F. *The Overture. Recapitulation and Coda.*

Write on the board the plan of 'A' as in Lesson 1 of this Term. Then add

C: *Recapitulation.*

S 1. In Tonic. Bridge, modified. S 2. In Tonic.

Examine the examples already studied.

Lesson 5

B. As in Lesson 8 of Term V (alphabetical names of four notes). Some minor examples may now be given.

C. ♫♫ Ta-fa-té.

This is complementary to Lesson 5 of Term IV, and should be treated similarly.

D. Revise all time-beats studied.

The 'halving and doubling' practice should have made the class familiar with $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$, and $\frac{3}{8}$. Deal similarly with

$\frac{2}{2}$ as a bar of $\frac{2}{4}$, 'doubled'.
$\frac{3}{2}$ as a bar of $\frac{3}{4}$, 'doubled'.
$\frac{4}{2}$ as a bar of $\frac{4}{4}$, 'doubled'.
$\frac{4}{8}$ as a bar of $\frac{4}{4}$, 'halved'.

It will add variety if examples are written on the board for the class to indicate the proper time-signatures.

Lesson 6

B. Recognition of Perfect and Plagal Cadences in a major key. *Dictation.* Rhythm and Melody. Key D minor. $\frac{2}{4}$.

F. *The Overture* (*continued*).

1. Explain that between sections A and C, already studied, comes a section B—a Development; though, for brevity's sake, some Overtures, e.g. the Rossini one analysed, are without it.

2. Analyse the Development of the Beethoven Sonata, op. 14, no. 2, first playing it, and then taking it to pieces.

Lesson 7

B. Recognition of Imperfect and Interrupted Cadences in a major key.

E. *Augmented Seconds and Diminished Sevenths.*

1. These are the characteristic intervals of the modern minor scale. A minor scale should be written on the Staff

and sung up and down once or twice. This will afford practice on the augmented second.

2. In e. g. D minor, approach the Diminished Seventh so: D, E D C sharp D, E C sharp D, G E C sharp D, G C sharp D, B flat G E C sharp D, B flat G C sharp D, B flat C sharp D.

3. Sight-singing.

Dictation. Rhythm and Melody. Key D major. $\frac{3}{2}$.

Lesson 8

B. As in Lesson 2 of this Term (recognition of time-signatures).

C. ♪♫. Ta-fa-é.

The 'Scotch Snap'. Proceed as in Lesson 5 of this Term, showing that the new figure is simply ♪♪♩ with the second and third notes tied.

E. Write a few notes on the board, and have major sixths, minor sixths, augmented seconds or diminished sevenths written above or below them. (All the tests should be confined to one key, or two at most.)

Lesson 9

B. Recognition of major and minor common chords, with inversions, as in Lesson 4 of this Term. Chants, Hymns, and simply-harmonized Folk-Songs should now be used.

D. $\frac{5}{4}$. Play examples in $\frac{5}{4}$, the class giving the number of beats to the bar. Show that a bar of this time is usually made up of a bar of $\frac{3}{4}$ and one of $\frac{2}{4}$ or vice versa, and is conducted accordingly. Play again, the class beating time.

F. *Sonata-Form. The First Movement.*

1. Materials have now been collected for a complete survey of Sonata-Form, or 'First Movement Form', as it is sometimes called.

2. The full scheme is this:

(Introduction).

Exposition: S 1 (tonic)—Bridge—S 2 (group)—in another key or other keys.

Development (various keys).

Recapitulation: S 1 (tonic)—Bridge (modified—why?)—S 2 (tonic).

Coda.

3. Explain that the Introduction may be omitted, but that the Coda is rarely absent.

4. Play e.g. the First Movement of Beethoven's first Pf. Sonata (or one of the works already studied) and analyse it.

Lesson 10

B. Recognition of Cadences in a major key. Hymn-Tunes, Folk-Songs, or short pieces should now be used.

Dictation. Rhythm and Melody. Key E minor. $\frac{6}{4}$.

F. *Sonata-Form.*

Explain that this plan may be employed in any movement of a Sonata, and not only in the first. Play and analyse an example, e. g. the Slow Movement of Beethoven, Pf. Sonata in B flat major, op. 22.

TERM VII

Lesson 1

B. Giving the alphabetical names of five-note groups, as in Lesson 5 of Term VI. Minor keys.

Relative and Tonic Minors.

1. Write the scale of C, and convert it into a minor scale by adding accidentals (the semitone-places having been previously slurred).

2. 'Remember that the seventh carries an accidental. What will be the key-signature of this scale? What major scale has the same signature?'

3. A major and minor scale with the same key-signature are called *relatives*. C minor is the relative minor of E flat major; and E flat major is the relative major of C minor.

4. A minor scale begins on the note a minor third below its relative major; and a major scale begins on the note a minor third above its relative minor.

5. Test the above by a few questions.

6. When a major and minor scale have the same *tonic*, each is called the Tonic major or minor of the other. Examine the relationship of C minor and C major. It will be found that C minor has three flats more than C major. Do the same for A minor and major.

7. Summing up:

(*a*) The relative major and minor have the same key-signature, but different tonics.

(*b*) The relative minor begins on the note a minor third below its relative major.

(*c*) The relative major begins on the note a minor third above its relative minor.

(*d*) The tonic major and minor have the same tonic, but different key-signatures.

(*e*) The tonic minor has three flats more or three sharps less than its tonic major.

(*f*) The tonic major has three flats less or three sharps more than its tonic minor.

Technical Names.

Some of these have been learnt already. As they are the same in all keys, we use the Tonic Sol-fa to find our bearings by. Doh, the 1st degree, is called the Tonic.

Soh, the 5th „ „ „ „ Dominant.
Fah, the 4th „ „ „ „ Subdominant. (Why?)

Me, the 3rd degree, because it is roughly halfway between the Tonic and the Dominant, is called the Mediant (Latin, *medius* = middle).

Lah, the 6th „ for a like reason, is called the Submediant (sometimes, for another reason, the Superdominant).

Te, the 7th „ because it leads naturally up to Doh, is called the Leading-note.

Ray, the 2nd „ because no better reason can be found for calling it anything else, is called the Supertonic.

Practise these in one or two keys.

Work for the Term: giving the alphabetical names of five-note groups; recognition of modulations; new time-groups; the form of the Sonata-Rondo; dictation in two parts.

Lesson 2

B. Recognition of Intervals.

C. Triplets and $\overline{2}$.

A triplet is a beat of compound time in a passage in simple time.

The $\overline{2}$ figure is the converse. It is familiar to instrumentalists in 'three against two' combinations. One of the simple-time examples turned into compound time will provide an illustration.

♩. ♬ Taa-a-té-fé.

The quaver of ♩. ♪ is broken up into two semiquavers.

F. *The Sonata as a whole.*

1. The term 'Sonata' is applied only to compositions for one or two instruments—e.g. Sonata for Piano, Sonata for Violin and Piano; but it is also concealed under several other names, viz.:

A String Trio is a Sonata for three stringed instruments;

A Piano „ „ „ Piano, Violin, and Violoncello;

A String Quartet is a Sonata for two Violins, Viola, and Violoncello;
A Piano „ „ for Piano, Violin, Viola, and Violoncello; &c., &c.
A Symphony is a Sonata for Orchestra;
A Concerto „ „ one or more solo instruments and Orchestra.

2. Each of these consists of three or four movements, usually arranged as follows:

I. Sonata Form.
II. or III. Slow movement.
III. or II. Minuet and Trio, or Scherzo.
IV. Finale.

3. If time permits, a representative example may be examined.

Lesson 3

B. Recognition of Cadences in minor keys.

Dictation. Two parts. Key C. $\frac{2}{4}$. For this example the test should be played always in two parts, but each part should be written separately.

Lesson 4

B. *Recognition of Modulations.* The technical names of the notes of the scale should be revised; a chant or hymn-tune should then be played, the class being asked to state in what key each phrase ends.

F. *The Sonata-Rondo.*

A mixture of the Sonata and Rondo forms, thus:

Exposition—{S 1 (tonic) . . . Bridge . . . S 2 (other key) . . . (Link) . . . S 1 repeated . . .
S 3 or *Development* . . . (Link) . . .

Recapitulation—S 1 (tonic) . . . Bridge . . . S 2 (tonic) . . . S 1 (tonic) . . .

Coda.

Examples. Beethoven, Sonata in E flat, op. 7.

Mendelssohn, Scherzo from 'A Midsummer-Night's Dream'.

If S 1, S 2, and S 3 be labelled A, B, C respectively, the Rondo-form will be clear—A B A C A B A.

Lesson 5

B. As in the previous lesson; but the key is now stated before the playing begins, and the alphabetical names are used for the modulations.

D. Other varieties of compound time. Cf. Lesson 5 of Term VI. Give examples, to have time-signatures affixed, of $\frac{6}{4}$, $\frac{9}{4}$, $\frac{6}{16}$, $\frac{9}{16}$, $\frac{12}{16}$.

$\frac{7}{4}$ may be explained here.

Dictation. Key D minor. $\frac{12}{8}$.

Lesson 6

B. Alphabetical names of five-note groups. Major or minor keys.

F. *Variations.*

The Variation Form is an attempt by a composer to show how a simple theme can be elaborated. In the earliest times of musical history, it was little more than a series of decorations applied to the theme or to the chords which harmonized it. Analyse (after playing each section) Handel, 'The Harmonious Blacksmith'.

Another example of this type of Variations is found in Mozart, Pf. Sonata in A, no. 11.

Beethoven, as usual, adorns everything he touches, and the following is an example of his simpler method:

Variations from Pf. Sonata in A flat, op. 26.

Lesson 7

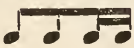
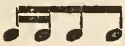
B. Recognition of time-signatures, simple and compound.

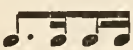
Dictation. Two-part. Key G. $\frac{3}{4}$.

Lesson 8

B. Recognition of common chords and inversions, major and minor.

C. *Miscellaneous.*

1. The group, with one quaver broken into two semiquavers.  Ta-té-ti-fi. Ta-té-fé-ti.  Tafa-té-ti.

2. Other varieties of the three-quaver group. Ta-é-ti-fi.  Ta-é-fé-ti-fi. Ta-té-fé-ti-fi. Ta-té-i-fi.

3. (The 'Scotch Snap' doubled in value.) Ta-té-aa.

F. *Variations* (continued).

Modern composers, from Beethoven onwards, are apt to take some salient feature of the theme, and develop that.

Examples. Schumann, 'Études Symphoniques'.
Brahms, 'Variations and Fugue on a Theme of Handel'.

Lesson 9

B. Recognition of Cadences in a composition.

Dictation. Key A minor. $\frac{9}{8}$.

F. Continue the previous lesson.

Lesson 10

B. Recognition of modulations in a composition, using either 'technical' or alphabetical names for the keys.

F. *Variations* (continued). Continue Lesson 8 of this Term, or, if time permits, explain the meaning of

1. Ground Bass.

Examples. Purcell, 'When I am laid in earth'.
Bach, 'Crucifixus' from the Mass in B minor.

2. Chaconne. The theme is always in the Bass.

Example. Bach, Chaconne for Violin Solo.

3. Passacaglia. The theme may be in an upper part.

Examples. Bach, Passacaglia for Organ.
Brahms, Finale of Symphony No. 4, in E minor.
Rheinberger, Passacaglia for Organ from Sonata in E minor.

TERM VIII

Lesson 1

B. 'Singing and trying', as in Lesson 2 of Term I.

Modes.

1. A Mode is simply a convenient name for a scale-pattern. Write one on each note of the octave, beginning on D.

2. The Mode on D is called the 1st Mode.
Semitone-places: 2–3, 6–7.
The Mode on E is called the 3rd Mode.[1]
Semitone-places: 1–2, 5–6.
The Mode on F is called the 5th Mode.
Semitone-places: 4–5, 7–8.
The Mode on G is called the 7th Mode.
Semitone-places: 3–4, 6–7.
The Mode on A is called the 9th Mode.
Semitone-places: 2–3, 5-6.

3. Resemblances and differences should now be noted.
(*a*) No two Modes have their tones and semitones in the same order.
(*b*) The 13th Mode is our Major Scale; the 9th our Minor Scale without its sharpened 7th.

[1] The Modes with even numbers differ from those with the preceding odd numbers in their melodic range, i.e. Mode 2 has the same *notes* as Mode 1.

(*c*) The 5th Mode is F major without the characteristic B flat (Subdominant).

(*d*) The 7th Mode is G major without the characteristic F sharp (Leading-note).

4. Play specimens of modal music, letting the class try to say in which Mode each is written. Give the examples in any order. Others will be found at the end of Prout's *Harmony*.

Mode 1. H. 31, 231.
3. H. 92, 175.
8. H. 125.

5. Since about the middle of the last century, composers have been experimenting with new scales (or Modes). They use the ordinary major and minor; and some of them use the other Modes as well. Some, again, have been and are experimenting with other varieties of scales—and of chords. The only one which it is possible to consider in this Course is built on a scale (or chord ?) of whole-tones, and is familiar to any one who knows the music of Debussy. (Play it.)

6. The other Modes all took an octave of sounds and divided it into five tones and two semitones, arranging these in different patterns. Debussy takes six tones and no semitones; and thus leaves only two possible transpositions. The series must begin on C or C sharp; as there are no semitone-places, we cannot move them; as soon as we start on D, we fall into the C-series again, on D sharp or E flat we find the C sharp-series again, and so on. The other Modes, however, had twelve possible transpositions.

7. The whole-tone scale has therefore little variety: but it can be played as a chord without very bad effect, for it contains no dissonances caused by semitones; and this partially counterbalances its lack of variety in melody.

8. The chief piece of new work for this Term will be to examine Canons, Fugues, and Contrapuntal Choruses.

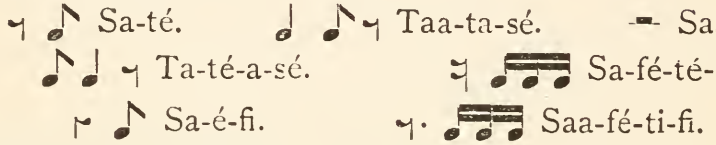
Lesson 2

B. A key-note is sounded for each pupil, who is asked to sing any sound of the scale. Either Tonic Sol-fa, technical or alphabetical names may be used.

C. *Miscellaneous Rests.*

(*a*) Initial and final. Complete the first and last bars of examples in Lesson 8 of Terms III and V.

(*b*) Intermediate.



F. *Contrapuntal Music.*

1. In this kind of music, all the voices or instruments engaged have parts of equal interest. In harmonic music, on the other hand, the treble or tune has the chief interest, the bass the next, and the middle parts are at times very dull: in e.g. H. 363. Eventide, the whole of the alto part uses four notes only.

2. The simplest form of contrapuntal music is the *Round.* Example, 'Three blind mice'. The first voice sings through the eight bars; when it reaches bar 3, the second enters and does the same; when the second reaches bar 3, the third follows suit. All go on until they are tired, repeating the tune; and the three parts always produce satisfactory harmony. (Sing if time allows.)

Lesson 3

B. Giving the alphabetical names of a six-note group in any key or Mode.

Dictation. Two-part. C minor. $\frac{4}{4}$.

Lesson 4

B. Singing the lower of two notes struck simultaneously, and naming the interval.

F. *Contrapuntal Music* (continued). *Canon, Fugue.*

1. The Round is the name of a certain kind of *Canon.* In a Canon there is not usually the same infinite repetition, nor do the parts necessarily sing at the same pitch. There may be an accompaniment.

Example, Schumann, Canon in E for Pedal-Piano.

2. The highest and most interesting form of contrapuntal music is the Fugue—a sort of Essay on a subject, such as this. (Play a few Fugue-Subjects from the XLVIII.)

3. The earliest Fugues were for voices; and as it would be inconvenient for all the voices to sing the subject at the same pitch or its octave, alternate ones are given an *Answer*, or transposition of the Subject. (Play examples.) The transposition was not always exact; but the reasons for this need not be discussed. (Example, *op. cit.* F. 2.)

4. The first section of a Fugue is called the *Exposition.* While the second voice is singing the Answer, the first will probably sing a *Countersubject.* (Example, *op. cit.* F. 10.) This melody is usually so constructed that it will fit in equally well above or below the Subject or Answer. (Example, from the same Fugue.) It is then said to be in *Double Counterpoint* with the Subject.

Lesson 5

B. Singing the middle note of three sounded simultaneously, and stating whether the chord is major or minor, and in what position.

D. Revision of conducting-figures, adding $\frac{6}{4}$ or slow $\frac{6}{8}$ (down, left, left, right, up, up); and $\frac{3}{4}$ Tempo di Valse (down, up), with practice in as many as possible.

Dictation. Modal. $\frac{3}{4}$.

Lesson 6

B. Repetition of a tapped rhythm and recognition of its time-signature.

F. *The Fugue* (*continued*).

(Up to this point piano-illustrations have been feasible ; but the class should now have in their hands a standard choral work such as the *Messiah*; and illustrations will now be taken from this.)

1. Take the Chorus 'He trusted in God' and analyse the Exposition.

2. At bar 18 an Episode begins, built like all good Episodes on material already heard. It is really a compression of the last two bars of the Subject.

3. At bar 22 come *Middle Entries* of the Subject (the bass one is incomplete), the alto entering only one bar after the bass ; and, later, the treble entering only one bar after the tenor. These anticipated entries are said to be in '*Stretto*'.

4. At bar 32 another Episode begins in the bass, and at bar 36 a portion of the Subject occurs in the tenor ; but the Episode may be considered to go on to bar 50 (with a fragment of the Subject in the bass at bar 41), where

5. The *Final Section* begins with an entry of the Subject (note the omission of the high C), in the treble. The rest of the Chorus may be regarded as *Coda*.

(*Note.*—Should expense forbid the class to purchase copies of the complete work, the separate choruses can be purchased for a few pence each, and a supply of copies could be kept by the teacher to use whenever a class reached this Term's work.)

Lesson 7

B. Recognition of common chords and dominant sevenths.

Dictation. Two-part. Key F major. $\frac{6}{8}$.

Lesson 8

B. Recognition of Cadences.

C. Miscellaneous.

Give examples of various ties and anacruses, the latter being extensions of those already studied.

F. *The Fugue* (*continued*).

1. The plan of a Fugue is somewhat variable, but is more or less as follows:

Exposition.

Episodes and Middle Entries alternately.

Final Section, marked by a return to the key of the Tonic.

Coda.

2. The Chorus 'And with His stripes' may now be briefly analysed. A full analysis will be found, if desired, in Prout's *Fugal Analysis* (Augener).

3. For a magnificent example of Stretto Maestrale, the fifth and following bars after the second interlude of the 'Amen' Chorus may be examined.

Lesson 9

B. Recognition of Modulations in a composition.

Dictation. Modal.

Lesson 10

B. Recognition of tonalities—major, minor, modal, and whole-tone.

F. *The Contrapuntal Chorus.*

1. The works of choral composers contain choruses which are fugal in treatment though not complete fugues. In his Church Cantatas Bach enriched his Chorales with contrapuntal treatment; in their choruses Handel and Mendelssohn often used strands of counterpoint alternating with masses of harmonic sound: but there was no fixed form.

2. In this connexion the Chorus 'For unto us' may be profitably examined. The main strands are

a. 'For unto us,' &c.

b 1. 'And the government,' &c.

b 2. 'And His name,' &c.

ANALYSIS.

Bars.		*Key.*
1– 6	Instrumental Introduction	G
7–26	Exposition of a.	G and D
26–31	„ „ b 1.	D
31–37	Climax 1: b 2.	D
37–43	Discussion of a.	G
43–47	„ „ b 1.	G
47–53	Climax 2: b 2.	G
53–61	Discussion of a.	C
61–66	„ „ b 1.	C, with transitions to G
66–72	Climax 3: b 2.	C, modulating to G
72–79	Discussion of a.	G
79–83	„ „ b 1.	G
83–89	Climax 4: b 2.	G
89–91	Coda	G
91–99	Instrumental Conclusion	G

3. The Chorus 'Thanks be to God' (Mendelssohn, *Elijah*) may be analysed similarly.

APPENDIX A

MUSICAL EXAMPLES

THE following list contains examples of Time and Tune for each lesson dealing with them.

For Dictation tests in Time, the examples may be used as they stand, and should be written without a clef on one line or space of the stave.

For tests in Tune, they should be written without bar-lines and in notes of one value only. Transposition will generally be necessary.

Tests in Time and Tune combined should be evolved by the teacher beforehand from the material available.[1] The keys and times specified are graded, and should therefore be carefully observed.

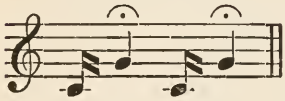
H. = *The English Hymnal* (Oxford University Press).[2]
O. = *The Oxford Song Book* (Oxford University Press).
M. = Handel's *Messiah* (Novello's 8vo edition).
E. = Mendelssohn's *Elijah* (Novello's 8vo edition).

(Except where otherwise stated, the *first phrase* is indicated.)

TERM I

d.s. 1.

'Last Post.'



'Rouse.'

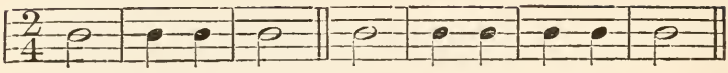
As in Lesson 3, omitting last note.

[1] For Dictation tests in two parts, Curwen's *Approved Songs*, Part III (obtainable for a few pence), supplies abundant material.

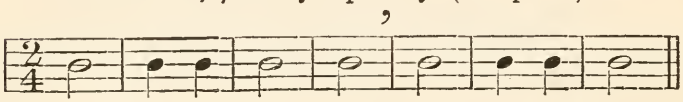
[2] In choosing Hymn-tunes, the writer has endeavoured to confine the selection to such 'standard' examples as figure in almost every good collection.

♩ 𝅗𝅥 2.

Single Chant.

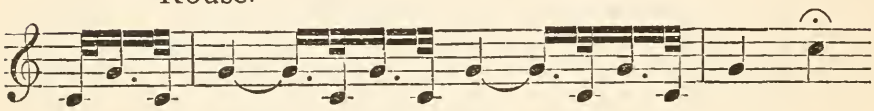


Beethoven, 7th Symphony (adapted).



d'. 3.

'Rouse.'



&c.

m. 4. H. 426. Mannheim. First four notes.
517. Darwall's 148th.

𝅗𝅥. 5. H. 483. Song 5 (as in $\frac{3}{4}$).
E. p. 62, 2nd line (Alto and Sop.), eight bars.
O. 62. 'In Dulci Jubilo.' Second phrase.

t. 6. H. 565. Croft's 136th. First four notes.
625. Victory. Last four notes.

r. 7. H. 363. Eventide. First four notes.
4. Luther's Hymn.

o 8. E. pp. 165, 166 (Sop. at the words 'and in that . . .'), seven bars.
O. 54. 'Good King Wenceslas.' Last line.

f. 9. H. 4. Luther's Hymn. 2nd line.
30. Winchester Old.
43. Dundee.
O. 28. 'Cockles and Mussels.' (Omit first note.)
37. 'Drink to me only.'

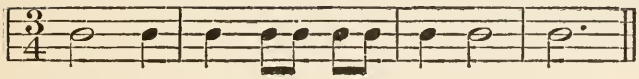
l. 10. H. 9. Winchester New.
134. St. Albinus. 1st and 3rd lines.
202. St. Anne.
467. University College.
631. Melcombe.
M. p. 158.

O. 7. 'Auld Lang Syne.' (Omit first note.)
14. 'The Blue Bells of Scotland.'
19. 'The Campbells are coming.'
43. 'The first Nowell.'

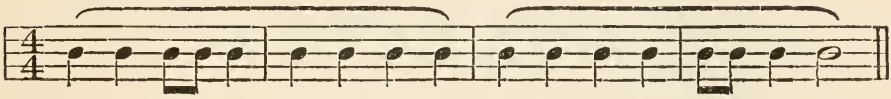
TERM II

♫ 2. O. 40. 'Early one morning.' 1st, 3rd, and 4th phrases.

Chorale.



Chorale.



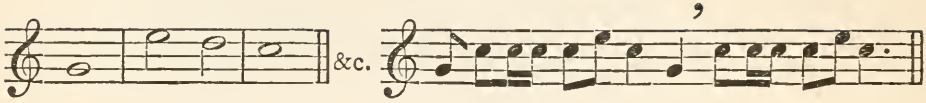
$t_1.s_1.$ 3. H. 28. Adeste, fideles.
267. Tallis' Canon.
274. Hursley.
466. Hanover.
O. 17. 'The British Grenadiers.'
78. 'The Massacre of Macpherson.'

$l_1.$ 4. H. 400. St. Bees. First two lines.
518. Narenza.
O. 1. 'All through the night.'
18. 'Caller Herrin'.'
45. 'Flowers in the valley.'
54. 'Good King Wenceslas.'
81. 'Men of Harlech.'

♩. ♪ 5. O. 50. 'God save the King.'
H. 400. St. Bees (as in $\frac{4}{4}$).
O. 1. 'All through the night.'

r'.m' 6.

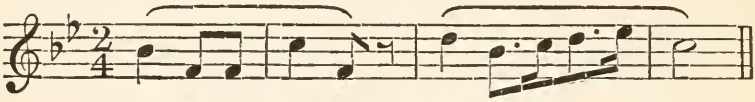
Lawes, Chant. Cookhouse Call.



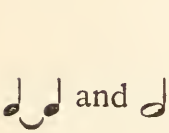
H. 21. Yorkshire. 2nd line.
411. Christchurch.
O. 109. 'Toll for the brave!' 3rd line of music.

Chords: I. V. 7.

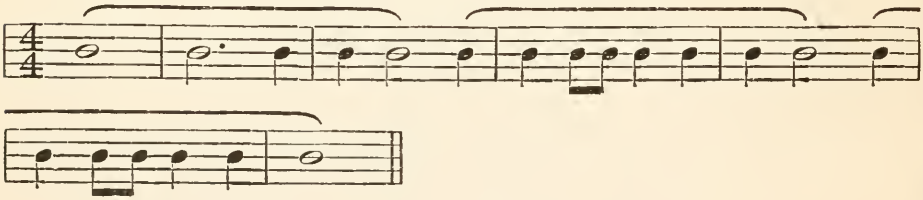
Mozart, *Figaro.*



O. 40. 'Early one morning.' 3rd line.
94. 'Robin Adair.'
96. 'Rule, Britannia.'

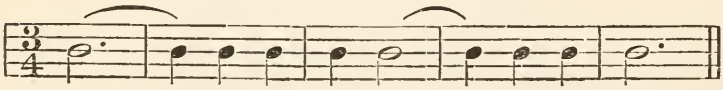
 and 8.

Bach, XLVIII Preludes and Fugues.

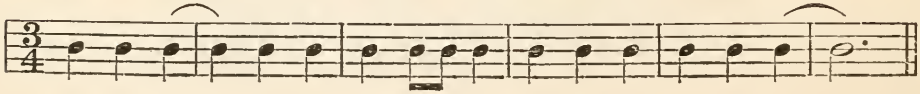


Beethoven, Overture, 'Leonora' No. 3.

Haydn, String Quartet.



Beethoven, 6th Symphony (adapted).



M. p. 181.

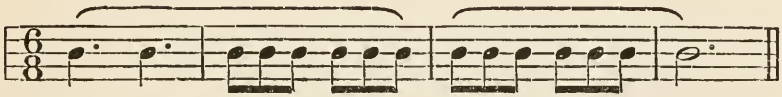
Chords: I. IV. 9. H. 7. Helmsley.
133. Easter Hymn.
O. 12. 'Battle Hymn.'
76. 'Marching through Georgia.'

I. IV. V. 10. O. 6. 'The Ash Grove.' First two phrases.
25. 'The Chesapeke and Shannon.'
82. 'The Mermaid.'

TERM III

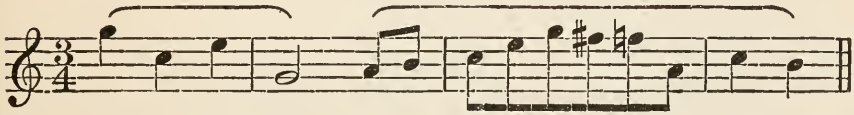
2.

'Oh dear, what can the matter be?'

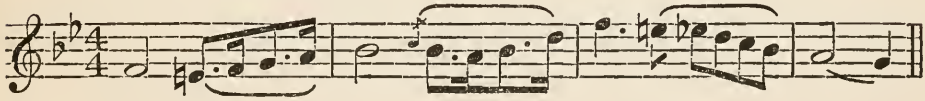


fe. 3. O. 107. 'There is a tavern in the town.'

Wagner, *The Mastersingers.*

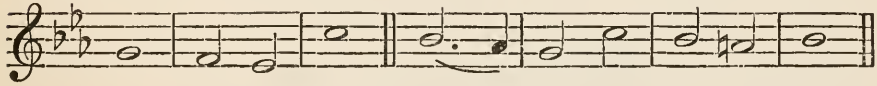


Wagner, *Tannhäuser.*



fe. modulating. 4.

Henley, Chant.



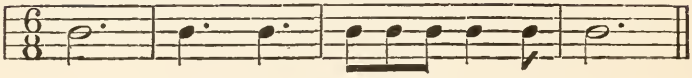
&c.

H. 147. St. Magnus. First two lines.
O. 68. 'The Lass of Richmond Hill.'
101. 'Simon the Cellarer.'
127. 'Ye mariners of England.'

5. O. 2. 'A-hunting we will go,' without the first note.

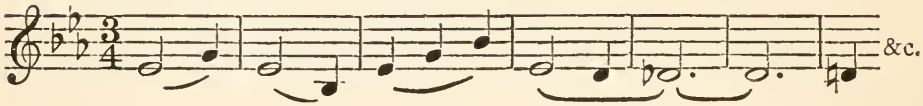
37. 'Drink to me only'; may be written in $\frac{6}{8}$.

Gounod, *Faust* (adapted).

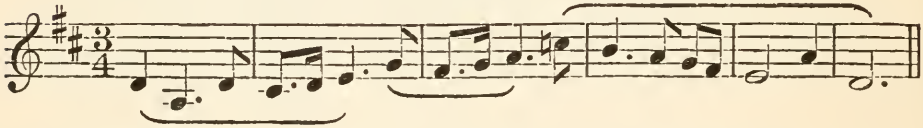


ta. 6. O. 90. 'Old Towler.'
M. p. 53, line 2 (Sop.).

Beethoven, 3rd Symphony.

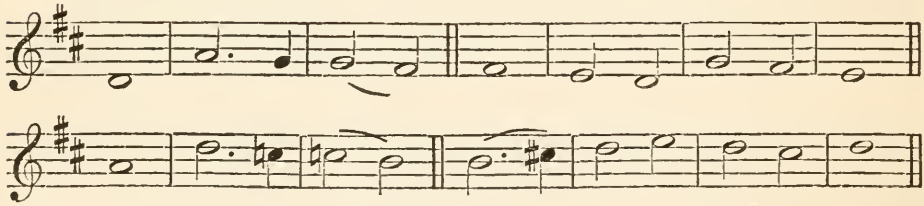


Schubert, 'Unfinished Symphony' (transposed).

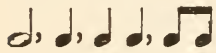


ta. modulating. 7. E. p. 156, line 2, bars 2–5 (Sop.).

Beckwith, Chant.



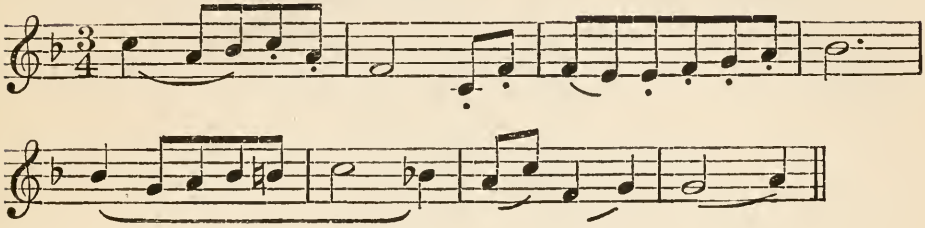
Anacrusis:



8. M. p. 91.
H. 365. Old Hundredth (as in $\frac{4}{4}$).
28. Adeste, fideles.
M. p. 10.
O. 9. 'The Bailiff's Daughter.'
58. 'Here's a health unto His Majesty.'
70. 'Leezie Lindsay.' 3rd phrase.
125. 'The Tarpaulin Jacket.' Chorus.

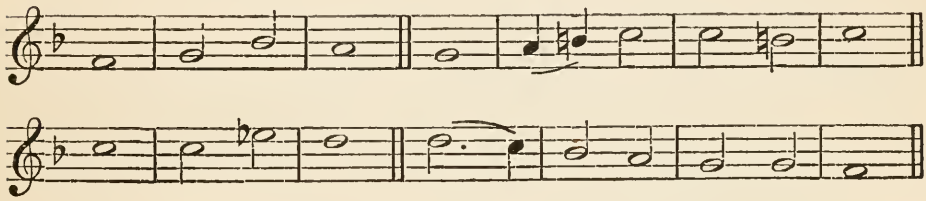
fe. 9. H. 476. Gopsal. First four lines.

Beethoven, 8th Symphony.



ta. 10.

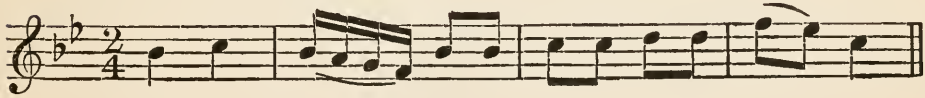
Boyce, Chant.



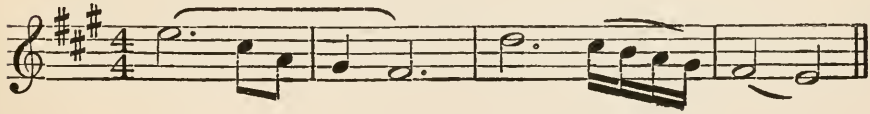
TERM IV

2. M. p. 47. Last two bars (Sop.).
M. p. 140. Bars 3–6 (Ten.), omitting syncopations.
Beethoven, Pf. Sonata, op. 2, no. 3. First eight bars.

Mozart, String Quartet.



Schubert, 'Who is Sylvia?'



8ve

3. O. 4. 'Annie Laurie.'
18. 'Caller Herrin'.' 2nd part.
79. 'Massa's in de cold ground.'
88. 'The old folks at home.'
97. Russian National Hymn.

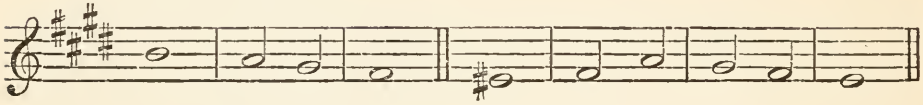
Tone and Semitone.

4. H. 52. Wareham. Last two lines.
266. Angelus.
O. 43. 'The first Nowell.'

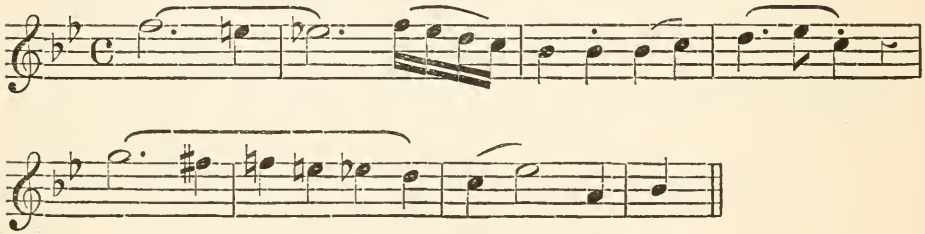
5. O. 13. 'The Bay of Biscay.' Chorus.
39. 'Dulce Domum.'
42. 'The fine old English gentleman.'
51. 'The girl I left behind me.' 2nd line.

Chromatics. 6.

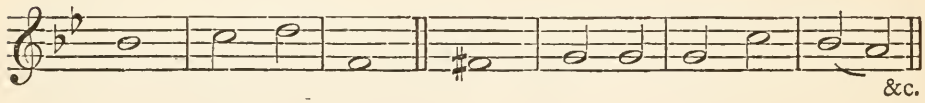
Camidge, Chant.



Mozart, Symphony in G mi.

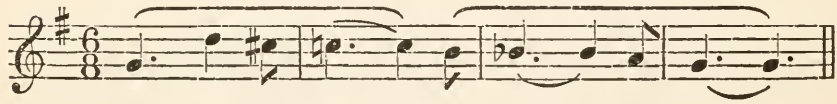


Matthews, Chant.



&c.

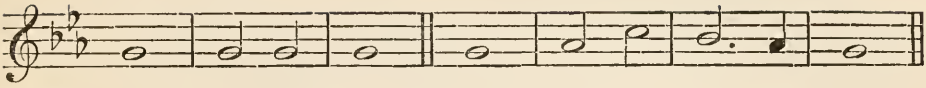
Wagner, *Tannhäuser*.



Ma. 3rd

7. H. 30. Winchester Old.
43. Dundee.
467. University College.
518. Narenza.
O. 81. 'Men of Harlech.'

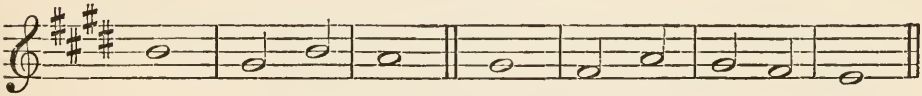
Felton, Chant.



8. O. 3. 'Amo, amas.'
8. 'Awa', Whigs, awa'!' First phrase of Chorus.
13. 'The Bay of Biscay.'
66. 'The Keel Row.' Last phrase of Chorus.
75. 'Loch Lomon'.'

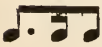
Mi. 3rd — 9. H. 84. St. Mary.
484. Breslau.
O. 64. 'John Peel.'

Barnby, Chant.



Ma. & Mi. 3rd — 10. O. 6. 'The Ash Grove.'
28. 'Cockles and Mussels.' Chorus.

TERM V

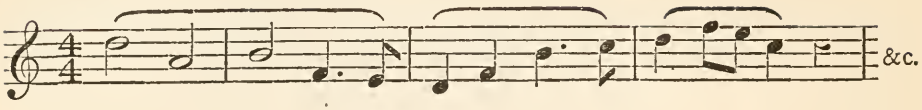


2. M. p. 71, line 4 (in $\frac{6}{8}$).
O. 2. 'A-hunting we will go.' Last four bars.
19. 'The Campbells are coming.' First four bars of Solo.
59. 'Here's to the maiden.'

Perfect 4th — 3. H. 9. Winchester New. The whole tune.
265. St. Peter. The whole tune.

Perfect 4th — 4. O. 68. 'The Lass of Richmond Hill.'
84. 'The Minstrel Boy.'
86. 'O, good ale.'
89. 'O no, John.'
E. p. 93. Last line (Sop.).

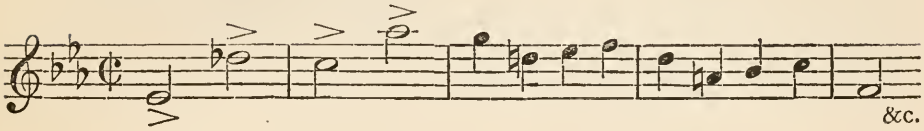
Beethoven, 9th Symphony.



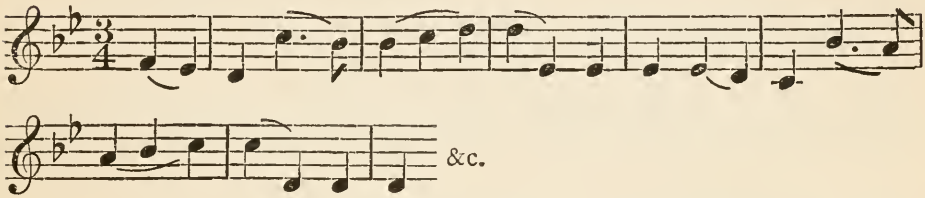
♪♩	5. M. p. 39, bars 5–9.
	O. 105. 'Song on the victory of Agincourt.'
Perfect 5th	6. H. 24. Mendelssohn. 3rd line of tune.
	71. St. Bernard.
	73. Aus der Tiefe.
	139. St. Fulbert.
	545. St. Theodulph.
	O. 5. 'The Arethusa.' First eight bars.
	37. 'Drink to me only.'
Perfect 5th	7. Use examples from 6.
Anacrusis:	8. O. 11. 'Barbara Allen.' Line 2, &c.
♪, ♬	16. 'Bonnie Dundee.'
	17. 'The British Grenadiers.'
	25. 'The Chesapeke and Shannon.'
	51. 'The girl I left behind me.'
	69. 'The leather bottel.'
	106. 'The star-spangled banner.'
	108. 'There's nae luck.' Chorus.
	M. p. 20.
Dim. 5th	9. M. p. 7. Last line, 2nd bar.
	p. 9. 4th line, 2nd bar.
	E. p. 18. 4th line, bars 1–4.
	p. 20. 3rd line, at the words 'His curse . . . . us' (Sop.).
	p. 103. 1st line, at the words 'Their fury is mighty' (Sop.).
Mi. 7th	10. M. p. 7. 3rd line, 1st bar.
	p. 21. 2nd line, first four bars.
	p. 44. Last line, 3rd bar.
	E. p. 76. Last line.

O. 99. 'St. Patrick was a gentleman.'
109. 'Toll for the brave.'

Schumann, Pf. Quintet.



Schumann, Pf. Quartet gives examples of both ma. and mi. 7ths.



TERM VI

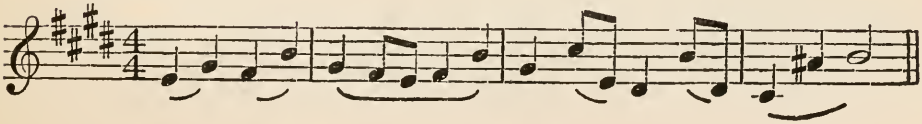
♪♩ ♪ 2. M. p. 56. 2nd line, 1st bar.
O. 87. 'Oh! 'twas in the broad Atlantic.' Chorus.
110. 'Tom Bowling.' 3rd phrase.

6th Mi. 2 and 3.
H. 107. Caton. 3rd line.
133. Easter Hymn. 4th line.
O. 77. 'La Marseillaise.'
119. 'When Joan's ale was new.'

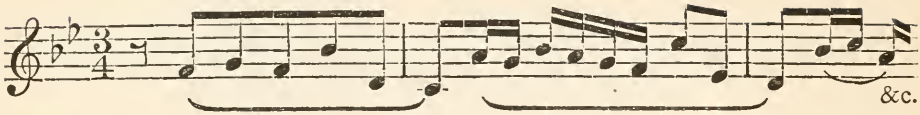
Ma. H. 21. Yorkshire. 3rd line of words.
222. Aurelia. First 2 lines.
260. Melcombe.
O. 58. 'Here 's a health unto His Majesty.' 4th line of tune.

Mi. and Ma. M. p. 152. 3rd line (Bass).
p. 158.

Handel, Air.

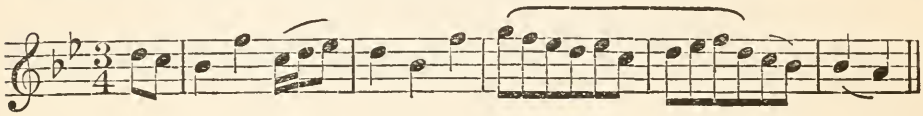


Bach, XLVIII Preludes and Fugues.

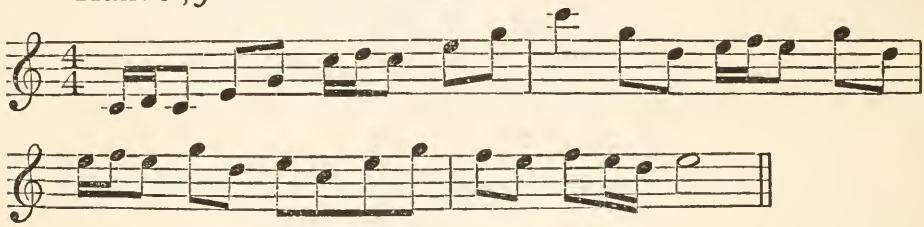


5.

Purcell, 'I attempt from love's sickness to fly.'



Handel, *Judas Maccabaeus.*



O. 74. 'The little brown jug.'

Dim. 7th — 7. M. p. 24. Line 4.
p. 91.

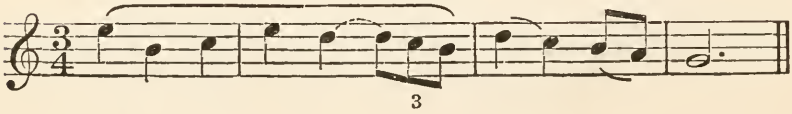
Aug. 2nd — E. p. 76. Line 2, bars 1 and 2.
p. 90. Line 1, bar 4 to end of voice-part.

8. O. 8. 'Awa', Whigs, awa'!'
31. 'Comin' through the rye.'
94. 'Robin Adair.' Last line.
98. 'Scots, wha hae.'
126. 'Ye banks and braes.'

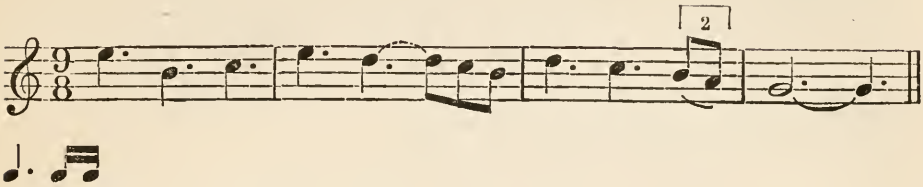
TERM VII

2. O. 100. 'Sally in our alley.'
103. 'The snowy-breasted pearl.'

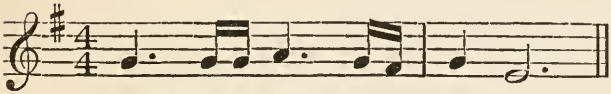
Wagner, *The Mastersingers.*



For the rarer ⌈2⌉ in compound time, the above and similar examples may be adapted thus:



Tchaikovsky, 5th Symphony.



Cf. also the Andante for ⌈2⌉.

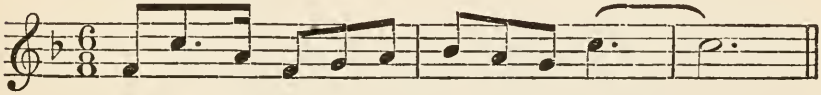
Misc. groups of semiquavers.

8. M. p. 35. Lines 2 and 4.

O. 28. 'Cockles and Mussels.' Chorus.

106. 'The star-spangled banner.' Last four bars.

Wagner, *Siegfried.*



O. 88. 'The old folks at home.'

If further examples are required, many will be found in Whittaker's 'Graded Time Exercises' (Curwen).

TERM VIII

Rests.

2. For initial and final rests, complete the first and last bars of the examples in Lesson 8 of Terms III and V.

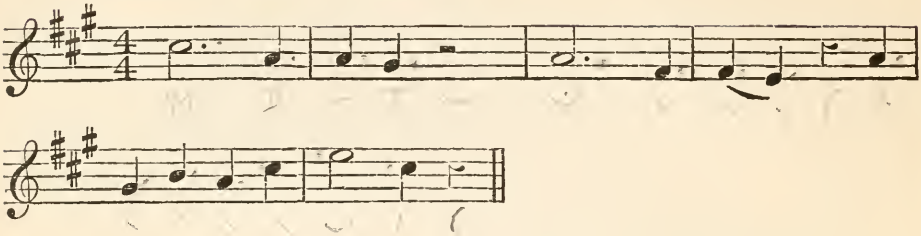
A few examples of intermediate rests are given below:

O. 4. 'Annie Laurie.'

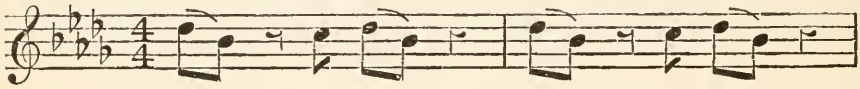
E. p. 11. Overture.

M. p. 36. Last line, and elsewhere in the number.

Schubert, 'Who is Sylvia?'



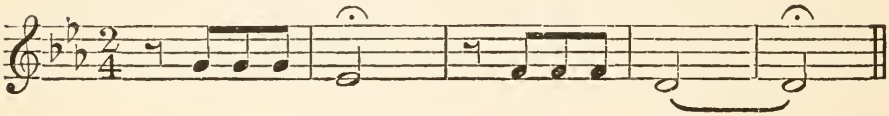
Chopin, Pf. Sonata in B flat mi.



Ties. 8. M. p. 15, 3 bars before letter E (Sop.).
p. 64, line 2 (Sop.).

Anacrusis. O. 70. 'Leezie Lindsay.'
77. 'La Marseillaise.'
99. 'St. Patrick.'

Beethoven, 5th Symphony.



APPENDIX B

SUGGESTIONS FOR RECREATIVE MUSIC OR APPRECIATION CLASSES.

Three courses are here outlined, the items of which may be used either as texts for Appreciation Lessons proper (according to any method which appeals to the teacher), or simply played for musical enjoyment, with practically no comment but with certain definite lines of thought to connect them.

I have limited the selection to such works as are procurable

in the form of Gramophone records; for the gramophone is the most comprehensive musical instrument, and every school ought to possess one. Moreover, it teaches interpretation, as well as music *per se*.

On the other hand, almost all the music for the First and Third Year courses can be performed, if necessary, on the piano, and procured from or through Augener or Novello. For the exceptions, substitutes will readily suggest themselves. The Lending Library of Messrs. Novello, together with that of Messrs. Chester (for modern music especially), provides an easy and economical method of procuring a quantity of music for temporary use.

In connexion with the courses, the reading of certain books is of undoubted value for the teacher, and for such pupils as he deems capable of profiting by it, especially if the curriculum does not admit of special Appreciation Classes. Among the most helpful are the following. The figures in parentheses refer to the Year or Years to which they are chiefly applicable.

Bertenshaw, *Rhythm, Analysis, and Musical Form* (Longmans). (3.)

Hadow, *Sonata Form* (Novello). (3.)

Ch. Macpherson, *A Short History of Harmony* (Kegan Paul). (3.)

S. Macpherson, *Music and its Appreciation* (J. Williams). (2 and 3.)

Parry, *The Art of Music* (Kegan Paul). (1 and 2.)

Parry, *Studies of Great Composers* (Routledge). (1.)

Scholes, *The First Book of the Great Musicians* (Oxford University Press). (1.)

Scholes, *The Listener's Guide to Music* (Oxford University Press). (2 and 3.)

Mr. P. A. Scholes' handbook, *Learning to Listen by means of the Gramophone* (The Gramophone Co.), provides an admirable quantity of powder and shot in its small compass, and deals in detail with several of the Records here suggested.

All the Records mentioned are to be found in the 'H.M.V.' or Columbia catalogues. The list is, of course, by no means exhaustive, but I have tried to make it ample. Schools whose financial resources are small should have no difficulty in making a selection to suit their own pockets; and many Records can obviously be used at more than one point in the list.

In the presence of the books mentioned above, I have felt that any comments would be superfluous, besides adding unnecessarily to the expense of this book.

Finally, I would point out that the three courses may be used in any order, though the one suggested will probably be found the most practicable.

FIRST YEAR

The Line of the Great Composers

Term 1

Responses, Preface and Sanctus from the Mass, *Aeterna Christi Munera*	Palestrina.
with	
Agnus Dei: from ditto	,,
Madrigal: 'The Silver Swan'	Gibbons.
with	
Ballet: 'Now is the month of Maying'	Morley.
Sonata for Violin (four movements on two sides) . .	Purcell.
Aria: 'Arise, ye subterranean Winds'	,,
Aria (on a Ground Bass): 'When I am laid in earth' (from *Dido and Aeneas*)	,,
Aria: 'Arm, arm, ye brave!' (from *Judas Maccabaeus*) .	Handel.
with	
Aria: 'O ruddier than the cherry!' (from *Acis and Galatea*)	,,
Chorus: 'And the Glory of the Lord' (from *The Messiah*)	,,
with	
Chorus: 'Worthy is the Lamb' (,, ,, ,,)	,,
Fugues in D mi. and E mi. for Harpsichord (two sides) .	Bach.
Symphony: 'The Surprise' (two movements on two sides)	Haydn.
String Quartet no. 15, in B♭ (two movements on two sides)	Mozart.
Overture: 'The Magic Flute' (d.s.)[1]	,,

[1] d.s. = double-sided Record.

Term 2

String Quartet in G, op. 18, no. 2 (two movements on two sides)	Beethoven.
Overture: 'Egmont' (with Mozart, Overture to *Figaro* on the other side)	,,
Overture: 'Coriolan' (with Wagner, March from *Tannhäuser* on the other side)	,,
Symphony in B mi. ('Unfinished'), 1st movement (d.s.)	Schubert.
,, ,, ,, 2nd ,, ,,	,,
Aria: 'It is enough' (from *Elijah*)	Mendelssohn.
with	
Aria: 'Lord God of Abraham' (from *Elijah*) . .	,,
Scherzo and Nocturne: from the Incidental Music to *A Midsummer-Night's Dream* (d.s.) . . .	,,
Three Études (A♭, F mi., E♭) (d.s.)	Chopin.
Two Nocturnes (in G and F) ,, ...	,,
Ballade in A♭	,,
with	
Étude in E mi. (op. 25)	,,
Prelude to *Lohengrin* (d.s.)	Wagner.
Overture: 'The Flying Dutchman' (d.s.) . . .	,,
Dance of the Apprentices (from *The Mastersingers*) .	,,
with	
Procession of the Mastersingers (from ditto) . . .	,,

Term 3

(After Wagner, the choice of examples is largely a matter for individual taste; the following list claims to be catholic rather than authoritative.)

Concerto for Piano and Orchestra (two d.s. Records) .	Grieg.
Symphonie Pathétique, 2nd and 3rd movements (d.s.) .	Tchaikovsky.
Symphony in E mi.: 'From the New World', 1st movement (d.s.)	Dvořák.
Overture: 'Cockaigne'	Elgar.
with	
'The Tame Bear' / 'The Wild Bear' } from 'The Wand of Youth' Suite .	,,
Concerto for Violin and Orchestra (two d.s. Records) .	,,

Prélude à *L'Après-midi d'un Faune* (d.s.) . . . Debussy.
Symphonic Poem: 'Till Eulenspiegel's Merry Pranks' (one or two d.s.) . . . . . Strauss.
Ballet-Suite: 'L'Oiseau de Feu' (d.s.) . . . . Stravinsky.

SECOND YEAR

Voices and Instruments

Term 1

Folk-Songs:
'Barbara Allen' (English).
'Caller Herrin'' (Scotch).
'The Londonderry Air' (Irish). (Instrumental.)
'All through the night' (Welsh).

The Polyphonic Period:
Kyrie and Gloria from the Mass, *Aeterna Christi Munera*. . . . . Palestrina.
Madrigal: 'Flora gave me fairest flowers' . . . Wilbye.
with 'On the Plains' . . . . . Weelkes.
and 'Since first I saw your face' . . . Ford.
,, 'Sing we at pleasure' . . . . Weelkes.
with
,, 'Lullaby, my sweet baby' . . . . Byrd.
,, 'Down in a flow'ry vale' . . . Festa.
(with the Glee 'When for the world's repose' . Mornington.)

Homophonic Music before Handel:
Aria: 'Vittoria, Vittoria!' . . . . . Carissimi.
and see Purcell (First Year, Term 1).

Oratorio:
Recitative: 'Comfort ye' (from *The Messiah*) . . Handel.
with
Aria: 'Every Valley' ,, ,, ... ,,
Chorus: 'And the Glory' ,, ,, ... ,,
with
Chorus: 'Lift up your heads' . . . . . ,,
Aria: 'Lift up your heads on high' (with Bridge, 'Love went a-riding') . . . . . Bach.

Opera:
Aria: 'Non più andrai' (from *The Marriage of Figaro*) Mozart.
Duet: 'La ci darem la mano!' (from *Don Giovanni*) ,,

Song:

'The Erl-King' . . . . . Schubert.
'The Wanderer' . . . . . ,,
'The Two Grenadiers' . . . . . Schumann.

Term 2

Opera before Wagner:

Aria: 'Una voce poco fa' (from *The Barber of Seville*) Rossini.
Aria: 'Pif, paf!' (from *The Huguenots*) . . . Meyerbeer.

Oratorio:

Trio: 'Lift thine eyes' (from *Elijah*) . . . . Mendelssohn.
with
Quartet: 'Cast thy burden' (do.) . . . . ,,
Chorus: 'Be not afraid' (do.) . . . . . ,,
with
Chorus: 'Behold, God the Lord' (do.) . . . ,,

Music-Drama:

Prize Song (from *The Mastersingers*) . . . . Wagner.
Siegmund's Song (from *The Valkyrie*) . . . ,,

Modern Oratorio:

Solo and Chorus: 'Softly and gently' (from *The Dream of Gerontius*) . . . . . Elgar.

Modern English Songs:

Song: 'Love went a-riding' (with Bach, 'Lift up your heads on high', cf. Term 1 of this year) . . Frank Bridge.
Songs: 1. 'On Wenlock Edge' } (from the Cycle, 'On
6. 'Clun' } Wenlock Edge') Vaughan Williams.

The Harpsichord:

'Nobody's Gigge' . . . . . Farnaby.
with
Three English Folk-Dances.
Two Sonatas (d.s.) . . . . . Scarlatti.

The Instruments of the Orchestra:

Strings, Celesta and Harp; Wood-Wind and Horn (d.s.)
Brass; Percussion (d.s.)

Chamber Music: Duets—

Sonata for Violin and Piano (dedicated to Kreutzer) (three movements on two d.s. Records) . . Beethoven.
Sonata for Violin and Piano (two of the four movements on one d.s. Record) . . . . . César Franck.

Term 3

Chamber Music: Trios for Piano, Violin and Violoncello—

Presto from Trio in G . . . . . Beethoven.
with
Scherzo from Trio in D mi. . . . . Mendelssohn.

Chamber Music: String Quartets—

Andante from Quartet in G mi. . . . . Debussy.
with
Andante Cantabile from Quartet, op. 11 . . . Tchaikovsky.

Chamber Music: Quintets—

Dumka from Quintet in A (Pf. and Strings) . . Dvořák.
with
Scherzo from (do.) . . . . . ,,
Allegro and Adagio from Quintet in B mi. (Clarinet and Strings) (d.s.) . . . . . Brahms.

Orchestral Music:

Overture: 'The Marriage of Figaro' (cf. First Year, Term 2). . . . . Mozart.
Overture: 'Leonora', No. 3 (three sides of two d.s. Records) . . . . . Beethoven.
Overture: 'The Mastersingers' (d.s.) . . . . Wagner.
Suite Symphonique: 'Schéhérazade' (two d.s. Records) . . . . . Rimsky-Korsakov.
A Children's Overture (d.s.) . . . . . Roger Quilter.

Military Band Music:

Suite: 'Caucasian Sketches' (two d.s.) . . Ippolitov-Ivanov.

THIRD YEAR

Forms and Idioms

Term 1. (*Forms*)

Binary:

Air (with Variations) from Suite V: 'The Harmonious Blacksmith' . . . . . Handel.
Bourrée . . . . . ,,
Gigue (for Violoncello alone) . . . . . Bach.

Ternary:

Étude in G♭, op. 10, no. 5 . . . . . Chopin.

Rondo: (Old Rondo-Form)—

Song: 'I attempt from love's sickness to fly' . . Purcell.

Trio for Piano, Violin and Violoncello: The 'Gipsy' Rondo . . . . . Haydn.

(Sonata-Rondo-Form)—

String Quartet in C mi.: Allegro (with Ravel, Quartet in F, 1st movement) . . . . . Beethoven.

Minuet and Trio:

Minuet from String Quartet in D mi. . . . . Mozart.

" " " " (with Tchaikovsky, Slow Movement from op. 11—*not* the same Record as in Second Year, Term 3) . . . . . Boccherini.

Sonata Form:

Overture: 'Prince Igor' . . . . . Borodin.

Overture: 'Hänsel und Gretel' . . . . . Humperdinck.

Variations:

Variations on a theme of Corelli . . . . Tartini-Kreisler.

Enigma Variations (four d.s. Records) . . . Elgar.

Term 2. (*Forms, continued*)

The Symphony:

Symphony No. 5, in C mi. (four d.s. Records) . . Beethoven.

Symphony in E mi.: 'From the New World' (four d.s. Records) . . . . . Dvořák.

The Concerto:

Concerto for Piano and Orchestra, in A mi. (two d.s. Records) (as in First Year, Term 3) . . . Grieg.

Concerto for Pf. and Orcha. in G mi. (two d.s. Records) Saint-Saëns.

Concerto for Violin and Orcha. (two d.s. Records) . Elgar. (as in First Year, Term 3).

Concerto for Violoncello and Orcha. (two d.s. Records) "

The Fugue:

Fugues in D mi. and E mi. (d.s.). . . . . Bach. (as in First Year, Term 1).

Fantasia and Fugue in G mi. . . . . Bach.

Fugue for String Quartet, from op. 59, no. 3 . . Beethoven.

(NOTE.—For Piano illustrations, Macpherson's *Music and its Appreciation* gives a full list, classified, in the main, as above. Suggestions will also be found in Scholes's *The Listener's Guide*, and in other works mentioned above.)

Term 3. (*Idioms*)

Modal

Folk-Dance: 'Sellenger's Round'

Contrapuntal:

Mass, *Aeterna Christi Munera* . . . . . Palestrina.
(as in Term 1 of First and Second Years).

(The idioms are now those of individual composers rather than those of a period.)

Gavotte (with three other pieces, by Couperin, Rameau, and Bach) . . . . . Purcell.
Prelude and Fugue in D (for Organ, transcribed for Piano) Bach.
Overture: *The Messiah* . . . . . Handel.
String Quintet in G mi. (two Violas) (three d.s. Records) Mozart.
Sonata for Violin and Piano (dedicated to Kreutzer) . Beethoven.
(as in Second Year, Term 2).
String Quartet in A (two d.s. Records) . . . Schumann.
Berceuse . . . . . Chopin.
'Forest Murmurs' (from *Siegfried*) (d.s.) . . . Wagner.
'Siegfried's Journey to the Rhine' (from *The Dusk of the Gods*) (d.s.) . . . . . Wagner.
'Till Eulenspiegel's Merry Pranks' . . . . Strauss.
(as in First Year, Term 3).
String Quartet (three of the four movements on two d.s. Records, the first also containing the Beethoven excerpt mentioned in Term 1 of this Year) . . Ravel.
Poème de l'Extase (three d.s. Records) . . . Scriabin.

67425312A

DATE DUE

Music Library
University of California at
Berkeley